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No. 44. 43, 44, 64, 65. as it comes.

Cart 41 No 966



Part I.

REPRODUCTIONS IN FACSIMILE  
OF  
DRAWINGS  
BY  
THE OLD MASTERS  
IN THE COLLECTION OF THE  
EARL OF PEMBROKE AND MONTGOMERY  
AT  
WILTON HOUSE.

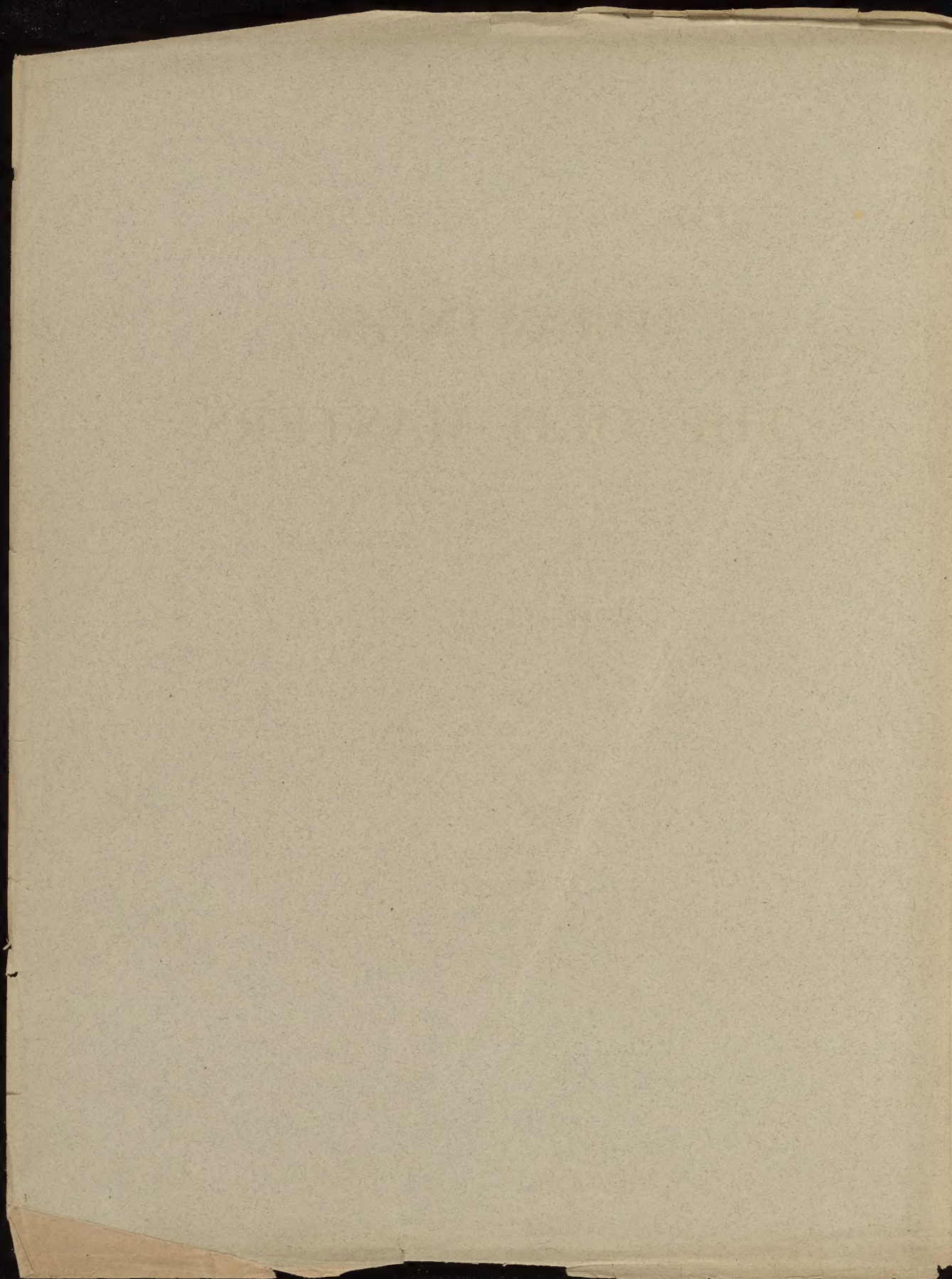
*With Text, explanatory and critical, by S. ARTHUR STRONG.*



LONDON:  
P. & D. COLNAGHI & CO., 13 & 14 PALL MALL EAST.

1900.







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## LEONARDO DA VINCI,

1452-1519.

**D**RAWING in silver-point of a man on horseback, galloping at full speed, and looking back, as if to strike or to parry a blow. The contour of the horse has been defined and sharpened in places with the pen, perhaps by a later hand.

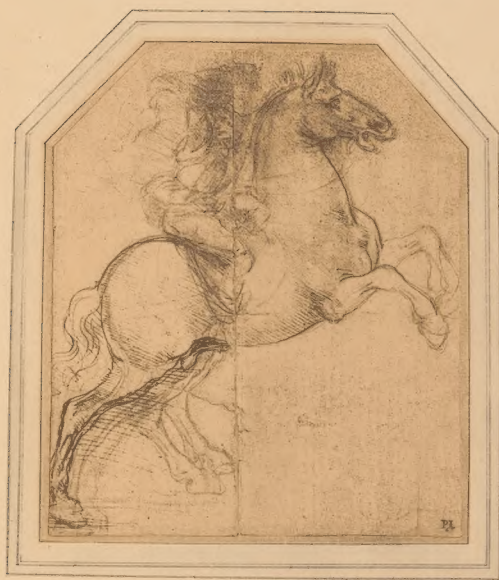
In the course of his career Leonardo planned two equestrian statues, of which the earlier and more famous was designed for the monument of Francesco Sforza, Duke of Milan. Leonardo approached the task in his usual attitude of mind, in which he conciliated the two extremes of speculative boldness and critical minuteness. Having investigated afresh the anatomy of the horse and the laws and limits of its motion, he eventually produced a model; but it was never cast, and when a few years later it perished, all certainty as to the intended form of the scheme perished with it. For the later monument, to Gian Giacomo Trivulzio, an elaborate estimate exists in the handwriting of Leonardo. The first item on the list is 'a courser, as large as life, with the rider;' but this scheme of the master's decline seems never to have been advanced beyond the stage of project and experiment.

The drawings of the subject that have come down to us fall naturally into two series. In one the horse paces quietly along as in Donatello's masterpiece at Padua; in the other, urged to full speed, he rears over a fallen enemy. From the fact that the notes, in which Leonardo speaks of the actual process of casting, and of the contrivances necessary thereto, are in every case but one accompanied by sketches of a pacing horse, it has been gathered with seeming probability that the horse for the Sforza monument was after all modelled in the act of pacing. The drawing of the galloping horse must therefore have been discarded, on account, perhaps, of the difficulty, or it may have been the impossibility, of casting.

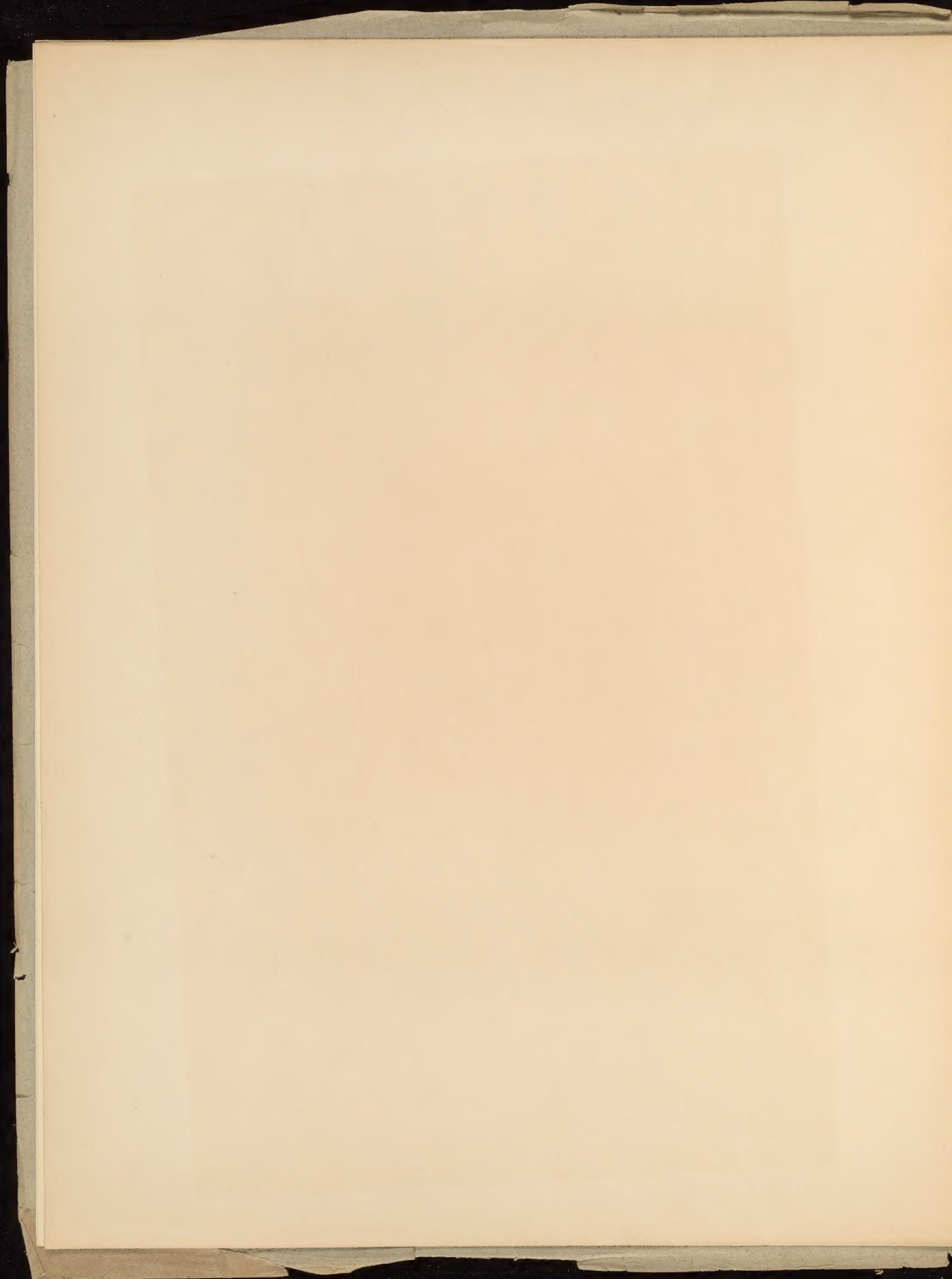












## ANTONIO ALLEGRI DA CORREGGIO.

1494 (?)–1534.

DRAWING in pen and bistre, touched with red chalk and opaque white. An elaborate study for the picture of the Nativity (*La Notte*) at Dresden. The child lies, encircled by the arms of the kneeling Virgin, in a manger roughly contrived in the ruins of a palace, or it may be a temple, in the classical style. In front of the Virgin two angels stand as ministers or spectators. The shepherds enter from the right. The most conspicuous of them is accompanied by his dog, and leaning against a pillar contemplates the scene with reverent interest, while above his head the floating angels that, 'fallen in a shower from heaven,'\* reappear so prominently in the finished work, are faintly indicated as if by an afterthought. Behind the manger appear the traditional ox and ass and the head and shoulders of St. Joseph, while, further still, through a lofty circular archway, the lines of a mountainous stretch of country are visible.

This drawing and the earlier sketch at the British Museum combine to show the care which the painter took to comprehend and realise to the full the possibilities of his theme. The tone of our drawing is more formal and classical, while the treatment at the British Museum is more familiar and rustic. In the present case the painter is more concerned with the combination and balance of lines; in the other he is dealing mainly with that problem of illumination of which *La Notte* was to give the cardinal and unapproachable solution.

In the picture there is less of empty space than in our sketch; the components of the group are drawn in more closely to the radiant point or focus; but on the whole the painter has kept to the general scheme as we have it here.

\* Vasari, IV., p. 117.











PAOLO CALIARI, *called* VERONESE,

1528-88.

**S**TUDY for the picture of Venice crowned by Fame in the *Sala del  
Maggior Consiglio* in the Ducal Palace at Venice.

The lines of the architectural scheme have first been laid down in correct perspective with a pen, probably by some professional architect or draughtsman, and the painter has then rapidly brushed in his own sumptuous images with white pigment.

Genuine drawings by Veronese are few; but he suffers from the fact that overmuch of the cold and careful tracery of Badile and Zelotti has been imputed to him. The present example is of the highest importance, as showing the manner in which the painter worked when at the summit of his mastery.











NICCOLO GIOLFINO,

c. 1486-1518.

**D**RAWING with the brush in umber and white, on greenish-grey paper.

In the foreground the taking of Christ in the garden. On the left Peter smites the High Priest's servant. The background shows a river flowing between high banks, and spanned by two arches of a bridge.

This drawing is a study for the whole composition of the fresco which still exists in the Cappella di Santa Croce in the Church of S. Bernardino, at Verona. The touch is free and bold; but the forms are heavily and clumsily built, and in the attempt to convey a sense of the movement and terror of the scene, the artist betrays his habitual vulgarity.\*

\* Cf. Crowe and Cavalcaselle, I. 473-4.











CESARE DA SESTO,

d. after 1524.

**D**RAWING in red chalk of the Holy Family. The Virgin stands erect, and surveys the scene with hands joined in the attitude of prayer. From the left the infant St. John is introduced by an angel to receive the benediction which the child Christ is held up by St. Joseph to confer. This drawing exhibits all the elements which make up the peculiar prettiness of Cesare da Sesto, his fondness for a languid convexity of line, and the softness of movement and mien which he caressed until it blossomed into affectation.









*Part I.*

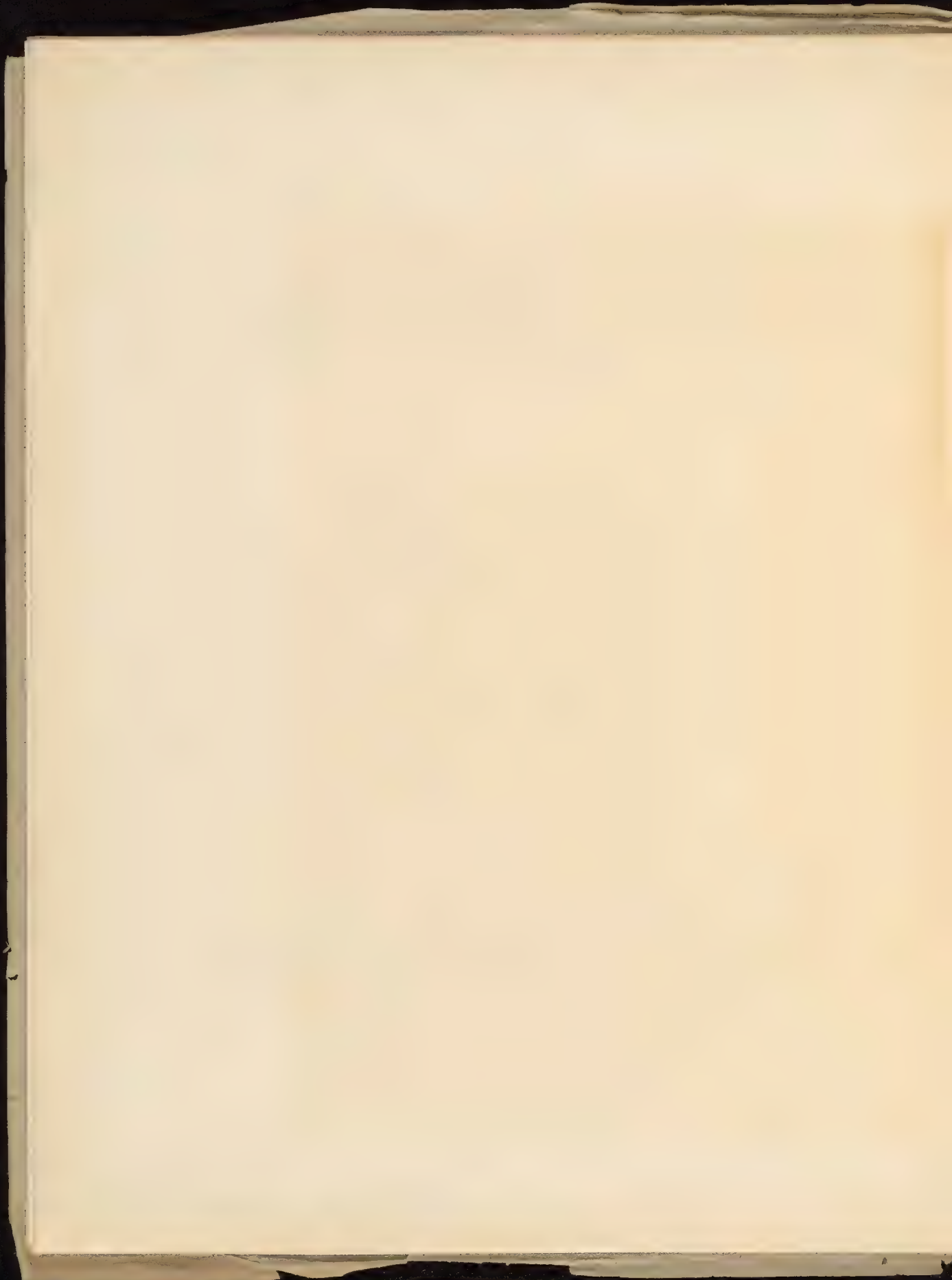
*No. 6.*

FRANCESCO MAZZOLA, *called* PARMEGGIANINO.

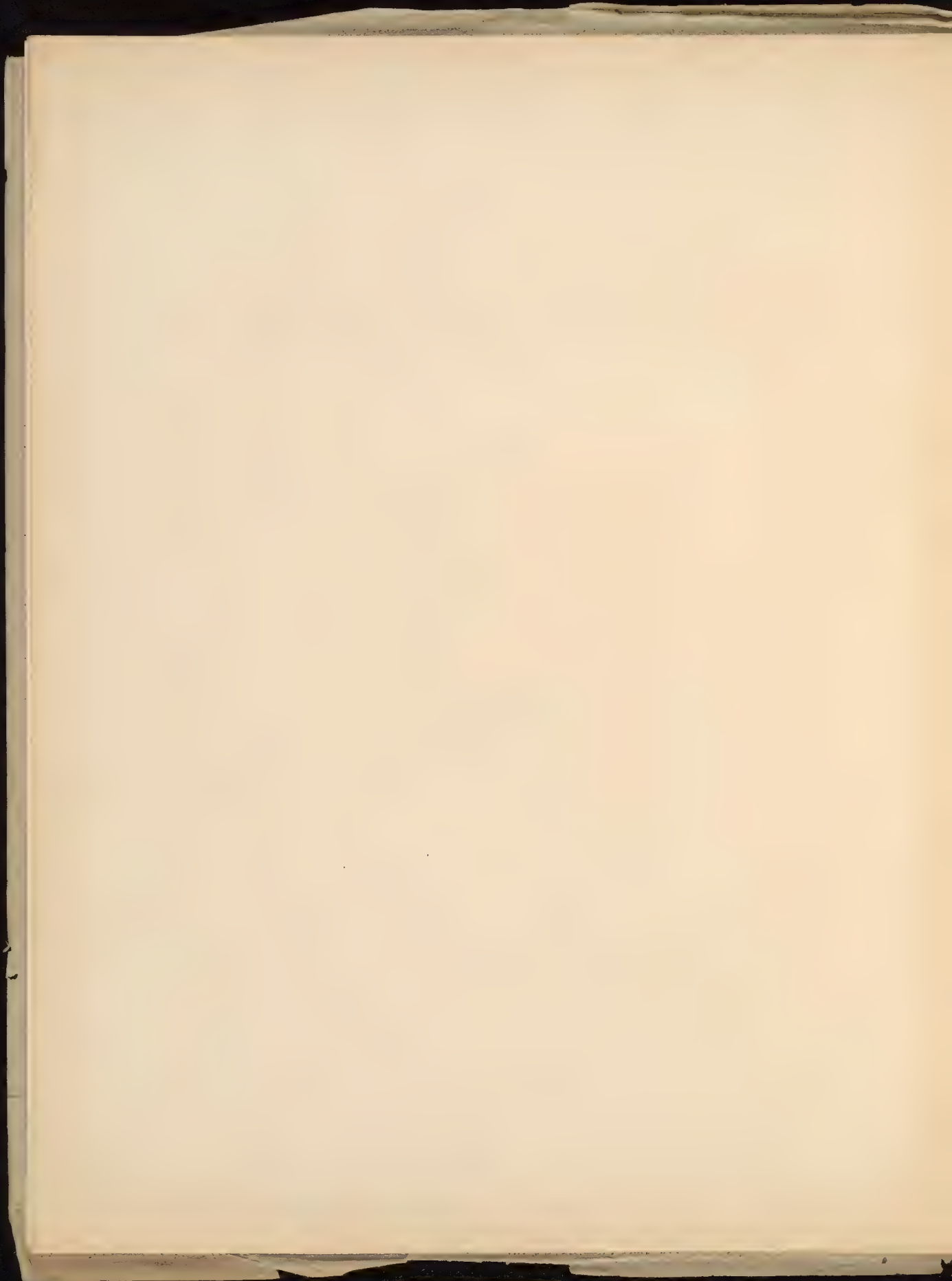
1503-1540.

PEN-DRAWING washed with bistre and heightened with white. A study for the upper part of the great altarpiece in the National Gallery, representing the Madonna and Child in glory, with, below, St. John the Baptist who points to the theophany, and St. Jerome asleep in the background.











ANDREA MEDULLA, *called* SCHIAVONE,

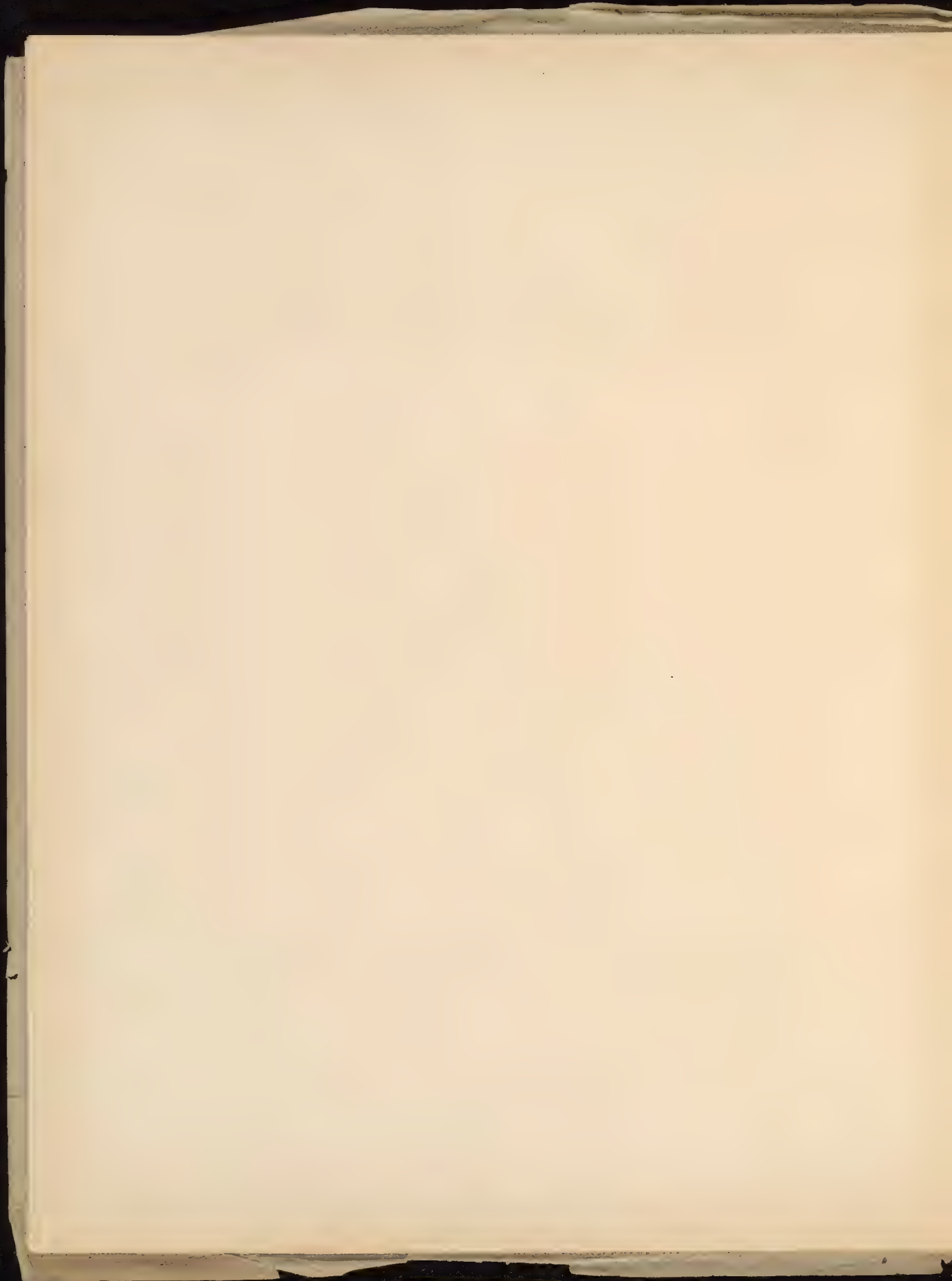
1522-1582.

DRAWING of the Holy Family modelled in chiaroscuro on a slight pen outline. This is a good example of Schiavone's habit of applying Venetian technique to the forms and models of Parmeggianino. Specially redolent of the latter are the profile and *collo lungo* of the Virgin.









FEDERIGO BAROCCIO.

1528-1612.

**D**RAWING in black and red chalk of a nymph reclining asleep on cushions under a tree. A dog couches at her feet.

In this charming drawing Baroccio displays the closeness of his dependence upon Correggio. The head large in proportion to the body; the pose and shape of the right arm; and the handling which suggests surface better than structure, are all constant features of the style of Correggio. But while he looks back to Correggio, Baroccio looks forward to Cipriani and Bartolozzi, with whom this style may be said to have evaporated at last in a flush of rose-pink.









## TITIAN.

1477-1576.

PEN-DRAWING in bistre heightened with white. The Eternal floats through space in the act of projecting the sun and moon in their appointed courses. Below, on the surface of the new earth, plants and animals are in the full enjoyment of life, and Leviathan takes his pastime in the deep.

The drawing is a modification, or rather a free transcript, of the similar composition by Michelangelo on the ceiling of the Sistine Chapel, which Titian must have seen when he visited Rome in 1545. It cannot, therefore, be later than this year. The cherubs are notably different from Michelangelo's type, and recall those in the Assumption of the Virgin.

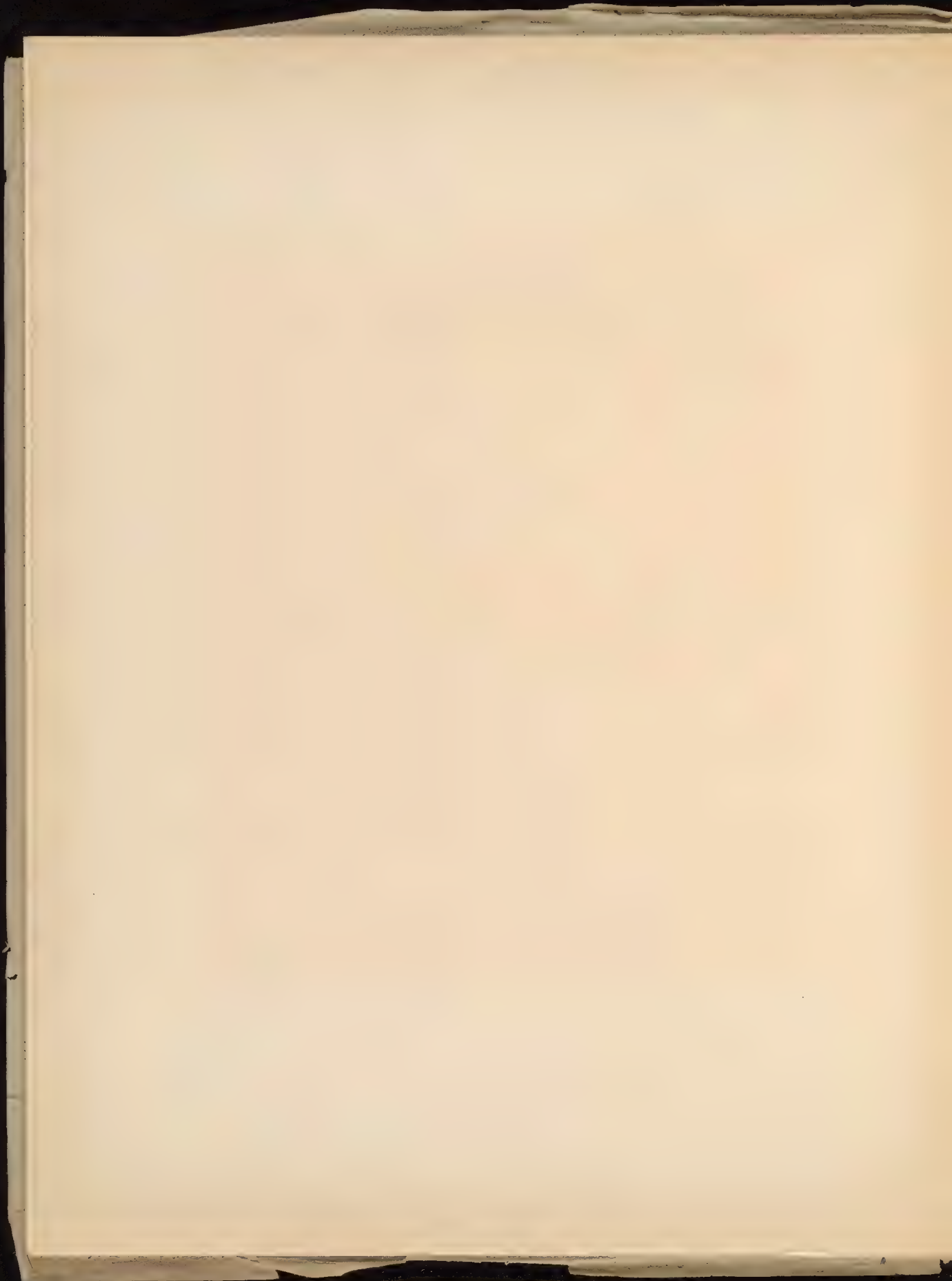
The result shows that it was not altogether safe even for Titian to attempt to plough with Samson's heifer. He seems to have understood no better than Tintoretto the true causes of the unique sublimity of Michelangelo, for whose austere conviction and profound insight and veracity he was content to substitute the loose and facile exuberances of Venetian rhetoric. Nevertheless, that Titian himself believed that his study of Michelangelo had not been in vain appears from what G. B. Leoni writes\*:—'I recollect hearing Messer Titian say, when I visited his house in my childhood to learn something of painting, that he had greatly improved his works after having been at Rome.'

\* Crowe and Cavalcaselle, *Titian*, II. 117.









SALVATOR ROSA.

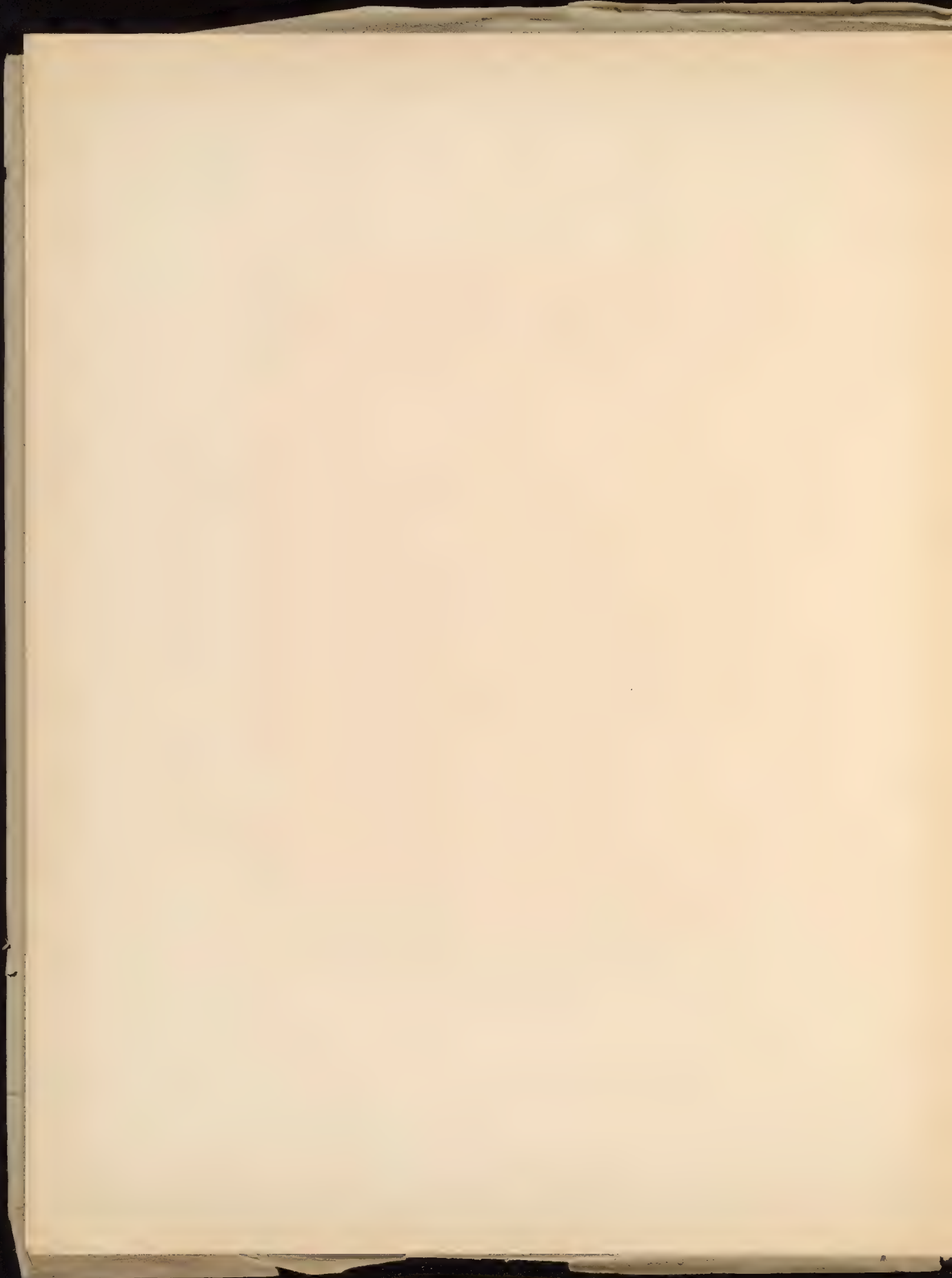
1615-1673.

PEN-DRAWING washed with sepia. The artist has here treated the familiar subject of Milo with an almost grotesque determination to be as tragic as possible.









## NORTH ITALIAN.

**D**RAWING in black chalk heightened with white. The Madonna and Child enthroned. Two female saints are in attendance, while in the foreground the donors, a man and his wife, kneel in adoration.

The old attribution to Giorgione need not detain us. It is of the period when Giorgione was supposed to have produced almost as much as it is now pretended that he inspired.

The great interest and value of the drawing lie in the fact that it is a study for a picture in the Borghese Gallery (No. 19), which has provoked much debate among critics, and of which the authorship is a question still. Morelli, after a close examination, pronounced it to be a copy of a lost original of Lotto's youth. Crowe and Cavalcaselle assign it to Cariani; while Venturi discards all previous guesses, without, however, replacing them by anything of his own more permanent than the suggestion that it may have been the work of a Veronese hand.

But if the picture is thus difficult to decipher, the drawing is equally so. What is obvious and certain about it is perfectly general. It is the work of a North Italian, possibly a provincial, who in view of a bolder art than his own makes the attempt to move with a new freedom on old lines. It is such as Palma might have made in his youth, or Previtali under Lotto's influence; while there is much in the general impression to remind one of such men as Catena or Benedetto Diana.

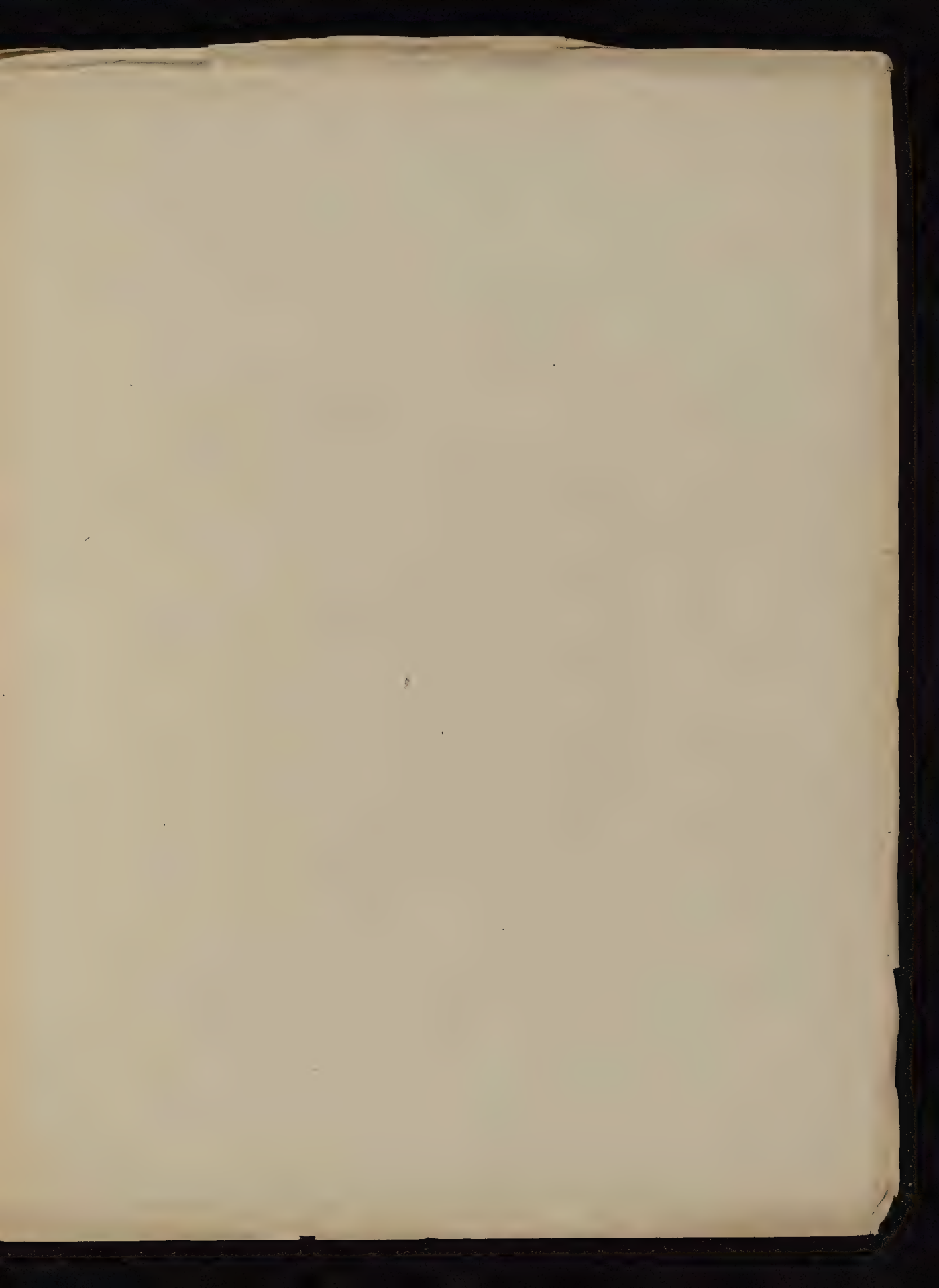


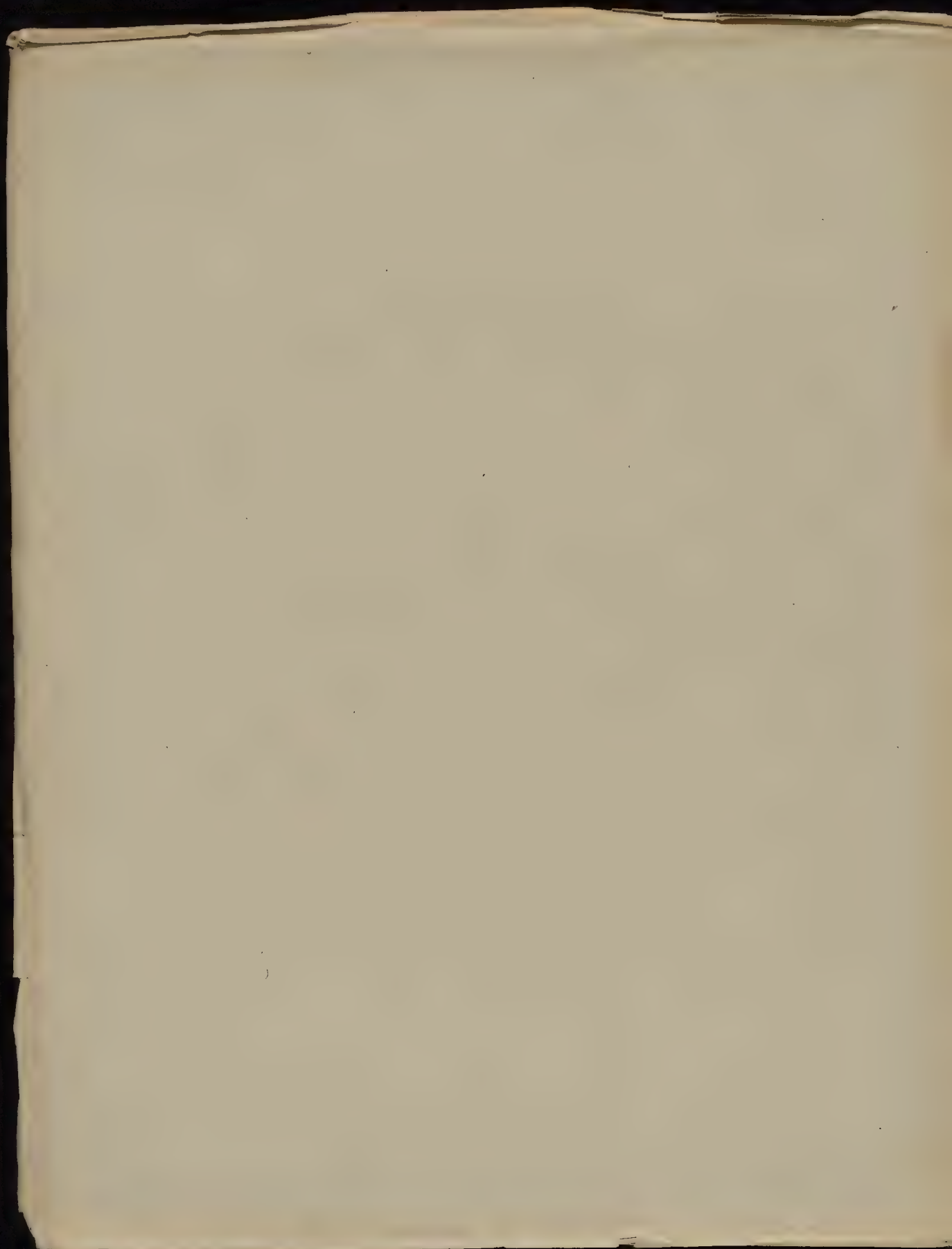




# Giorgio de Chirico. 1911-1912. "The Street with Figures".









Part II.

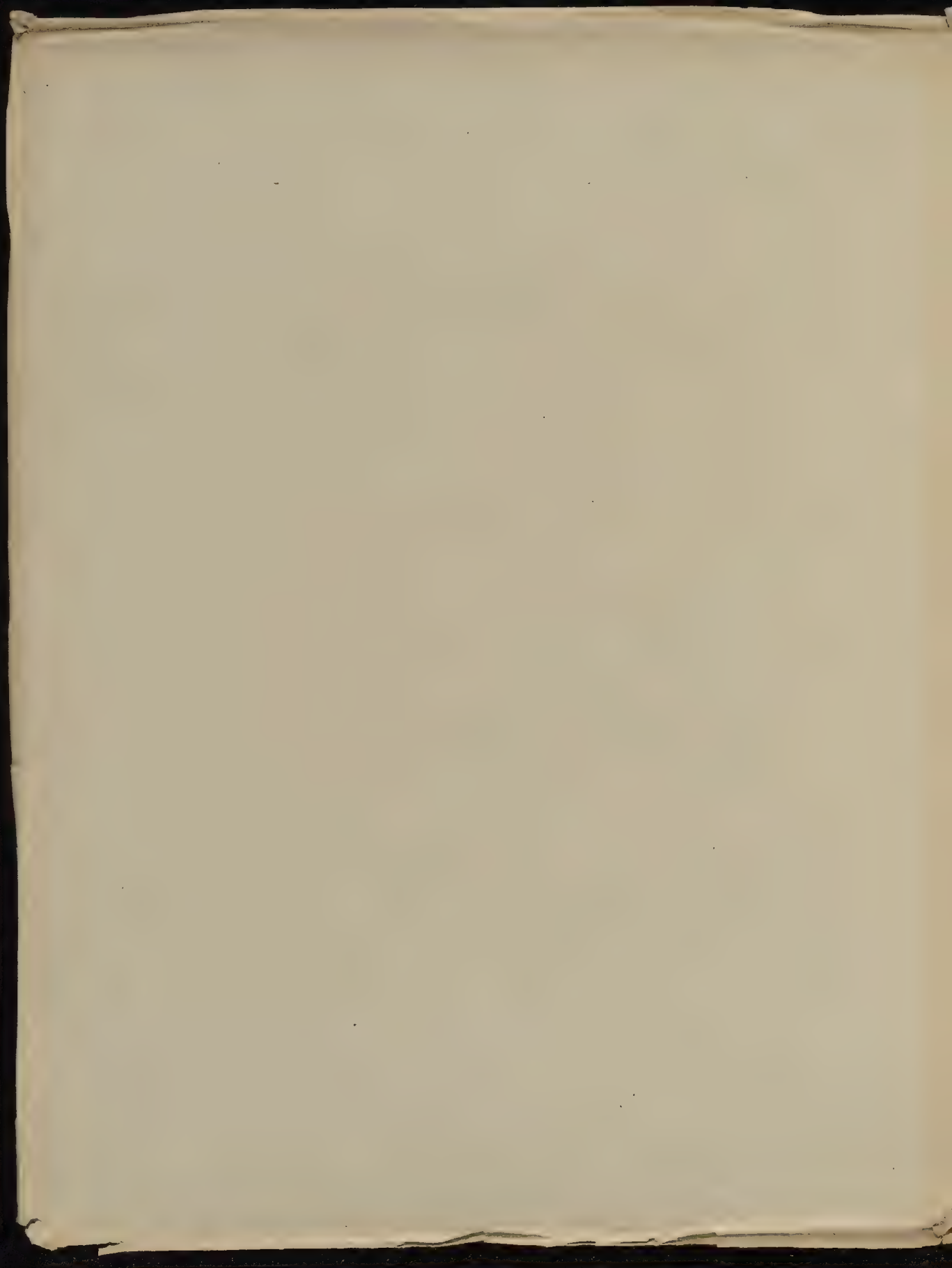
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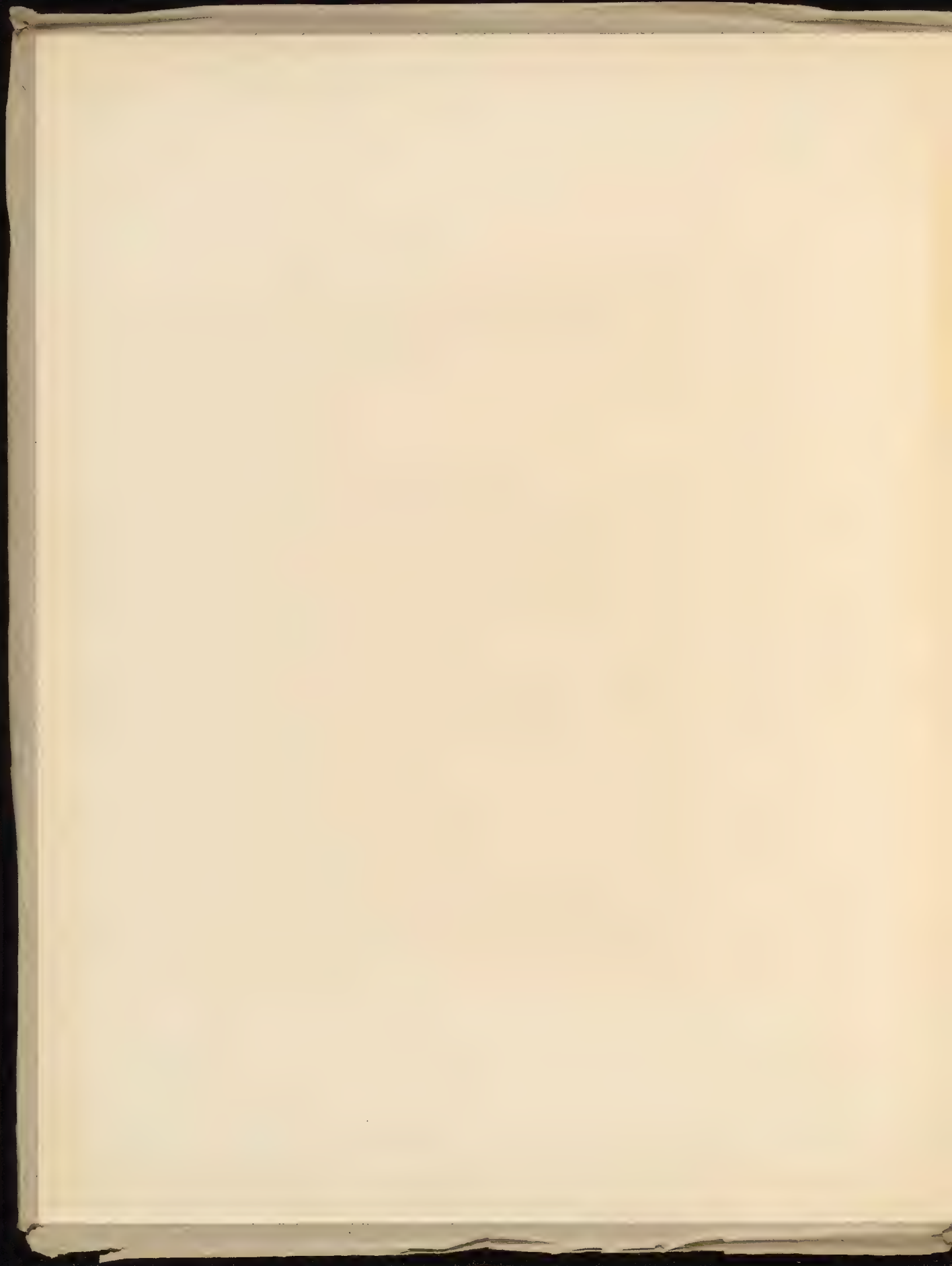
FLORENTINE SCULPTOR OF THE FIFTEENTH  
CENTURY.

AN elaborate plan for an altar, drawn with the pen and shaded in red. The work is obviously Florentine of the latter end of the fifteenth century, and the old attribution to Cosimo Roselli points to an original connexion of the drawing with the sculptor, Antonio Rossellino. The most that can be said is that it is of this school and time; but the hand is not that of a first-rate man. The artist has aimed at richness and complexity somewhat to the neglect of harmony, and his distracting exuberance of detail reminds one of the work of Francesco di Simone Ferrucci,\* by whom, indeed, the drawing may possibly have been executed.

A close parallel to this drawing exists at the Uffizi, and has been published by Marcel Raymond.†

\* See Venturi, *Archivio storico dell'Arte* (1892, p. 371).

† *La Sculpture Florentine*, II., p. 229.





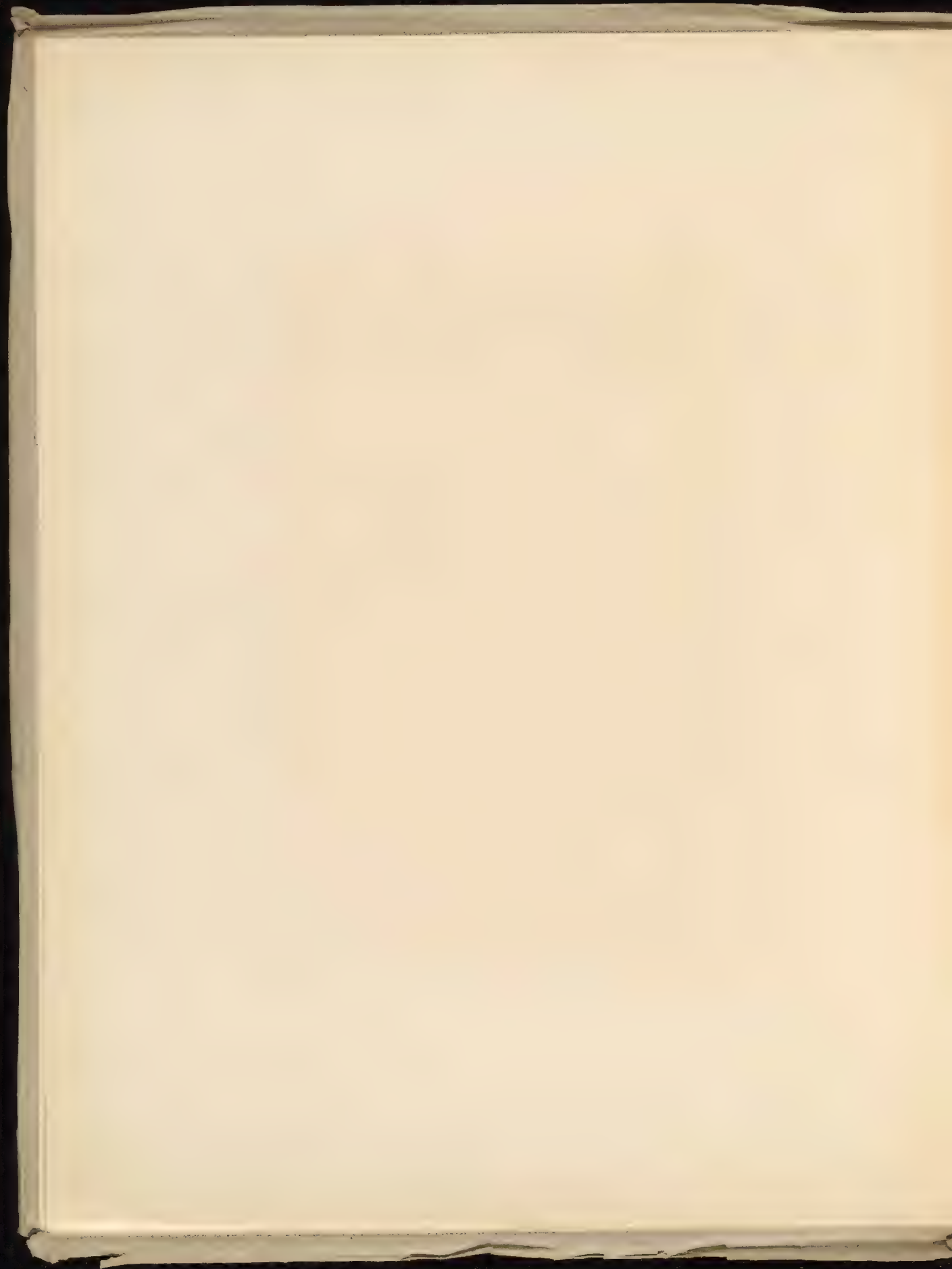




VENETIAN SCHOOL.

**B**LACK CHALK heightened with white. A head in profile to the left, upturned so as to catch the light on the surfaces in perspective.

This pose was a favourite with Tintoretto, who, for some reason, generally preferred to make his figures bend or sprawl, so as to hide as much as possible of the face. The coarse vigour of the treatment also suggests him or his imitator, Leandro Bassano.





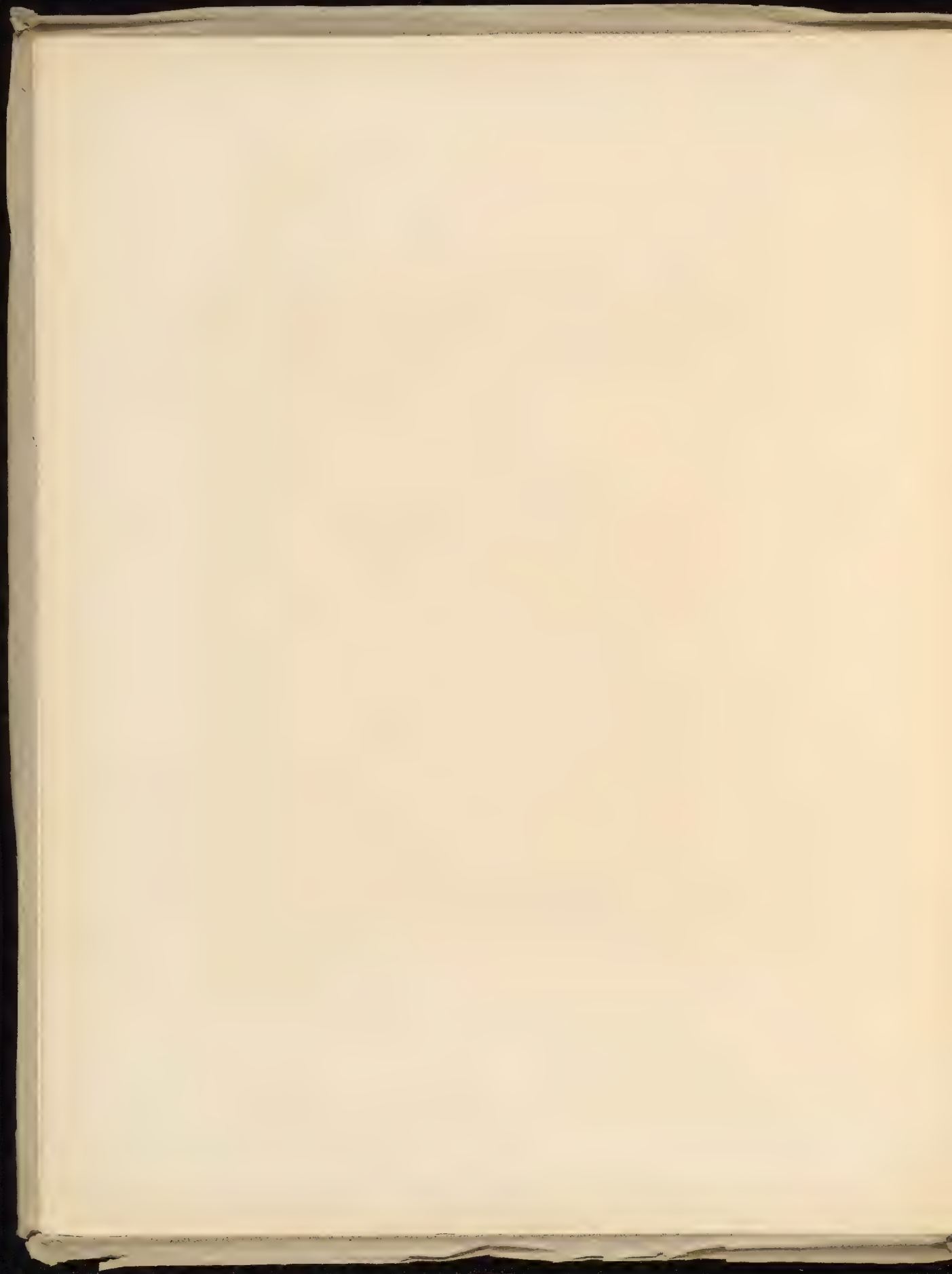




ANTONIO ALLEGRI, *called* CORREGGIO.

1494-1534.

DRAWING in red chalk, for the Adoration of the Kings. This belongs to the time when Correggio had begun to emerge from his first dependence upon Ferrarese methods and ideals, though he had not yet found himself. The execution is timid and mechanical, and contrasts with the study of his later time for the *Notte*, in which he seems to breathe his meaning upon the paper.







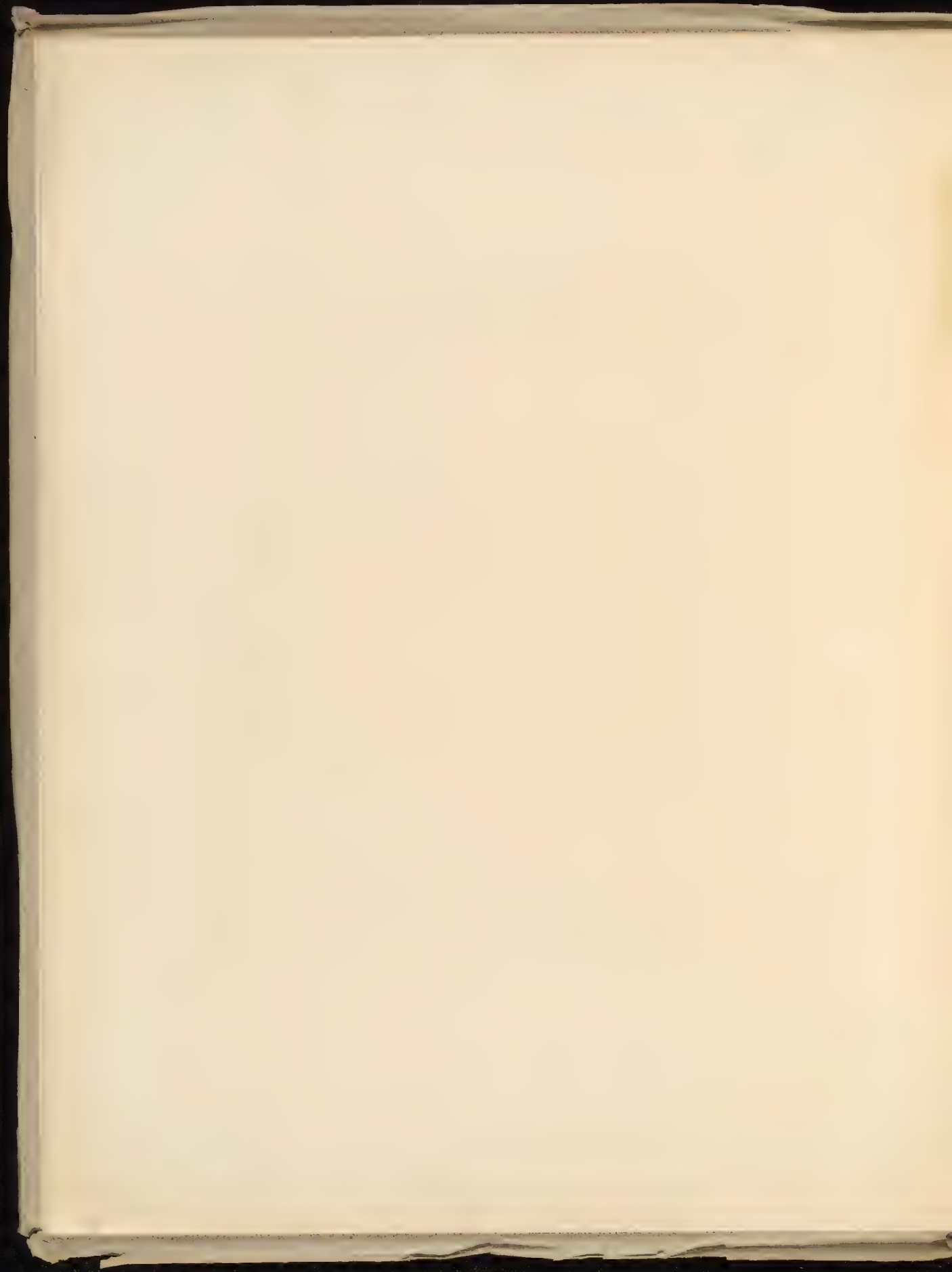
## AFTER LEONARDO DA VINCI.

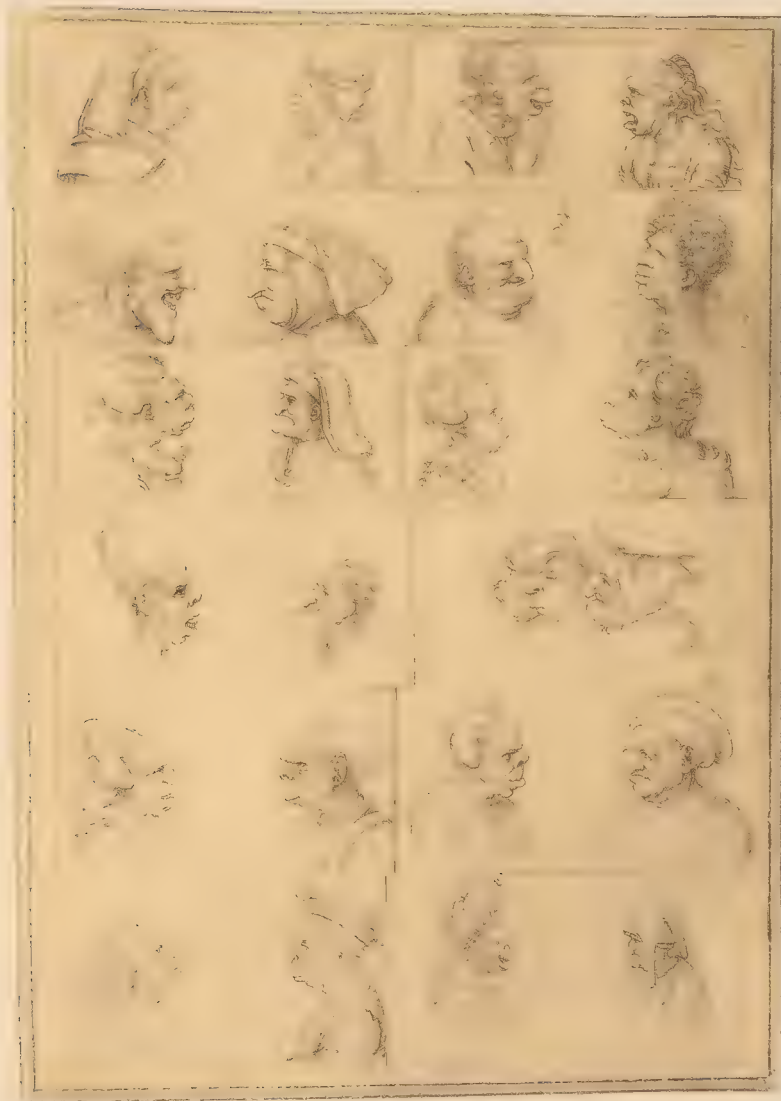
PEN-DRAWING of grotesque heads on different scraps of paper. It is a strange fact that in collections formed during the seventeenth and eighteenth centuries, Leonardo most frequently appears as a caricaturist. The present sheet belongs to a numerous and scattered group, most of which are forgeries; but the very abundance of the forgeries points to some real practice of Leonardo's, which had been generally noticed, and perhaps as generally misunderstood. We know that in all his observations and inquiries he was keenly alive to the accidental and the exceptional; but the remarkable fact about the 'caricatures' is, that they look less like transcripts from, than experiments upon, nature; and the question arises, what was the object in making drawings like these of an observer at once so subtle and so sane as Leonardo?

Perhaps it is not too extravagant to suppose that he may have been investigating some pictorial 'doctrine of limits.' He may have suspected that, given a permanent correspondence between a certain character and a certain type, the essence of character, obscured as it is in the complexity of man, would be disclosed by the extreme or limiting form of its embodiment; and that it might even be possible through successive exaggeration to work backwards, as it were, to some primary 'brutish forms rather than human.' In other words, he may have been tracing the lines on which man passes, or can be shown to pass, into the ape, the hawk, or the wolf.

However, be this as it may, it is only when the result of comparison has been to separate the true (if any) from the false that we shall be in a position to attack the problem.









ANDREA MELDOLLA, *called* SCHIAVONE.

1522-1582.

**D**RAWING in red chalk of the Virgin and Child, with St. Joseph in the background.

Here, as in the previous example of this master, the influence of the types and treatment of Parmegiano is obvious, though the outlines are, as usual, weak and indecisive.

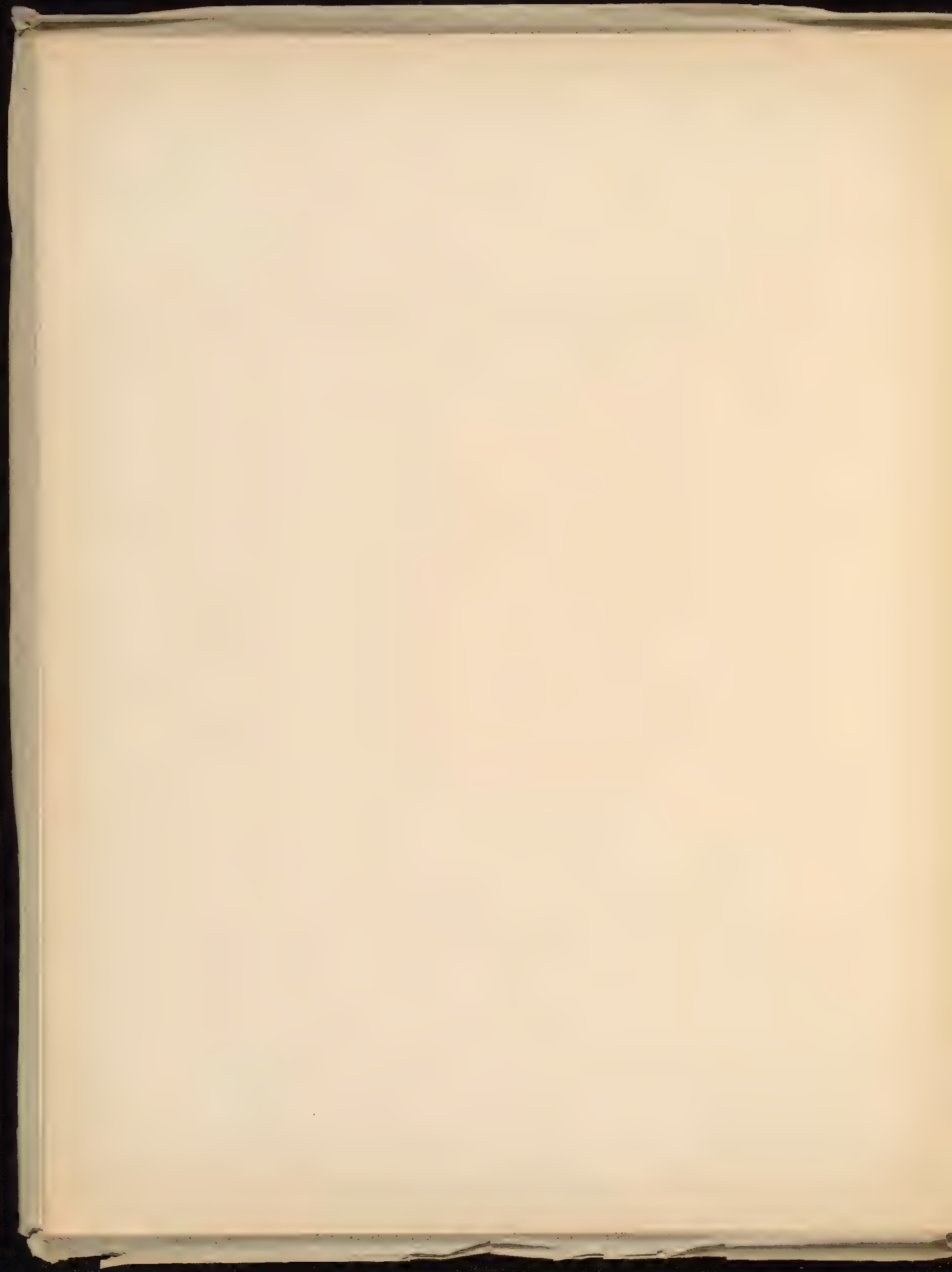




Part. II

No. 16.





ANTONIO DEL POLLAIUOLO.

1429-1498.

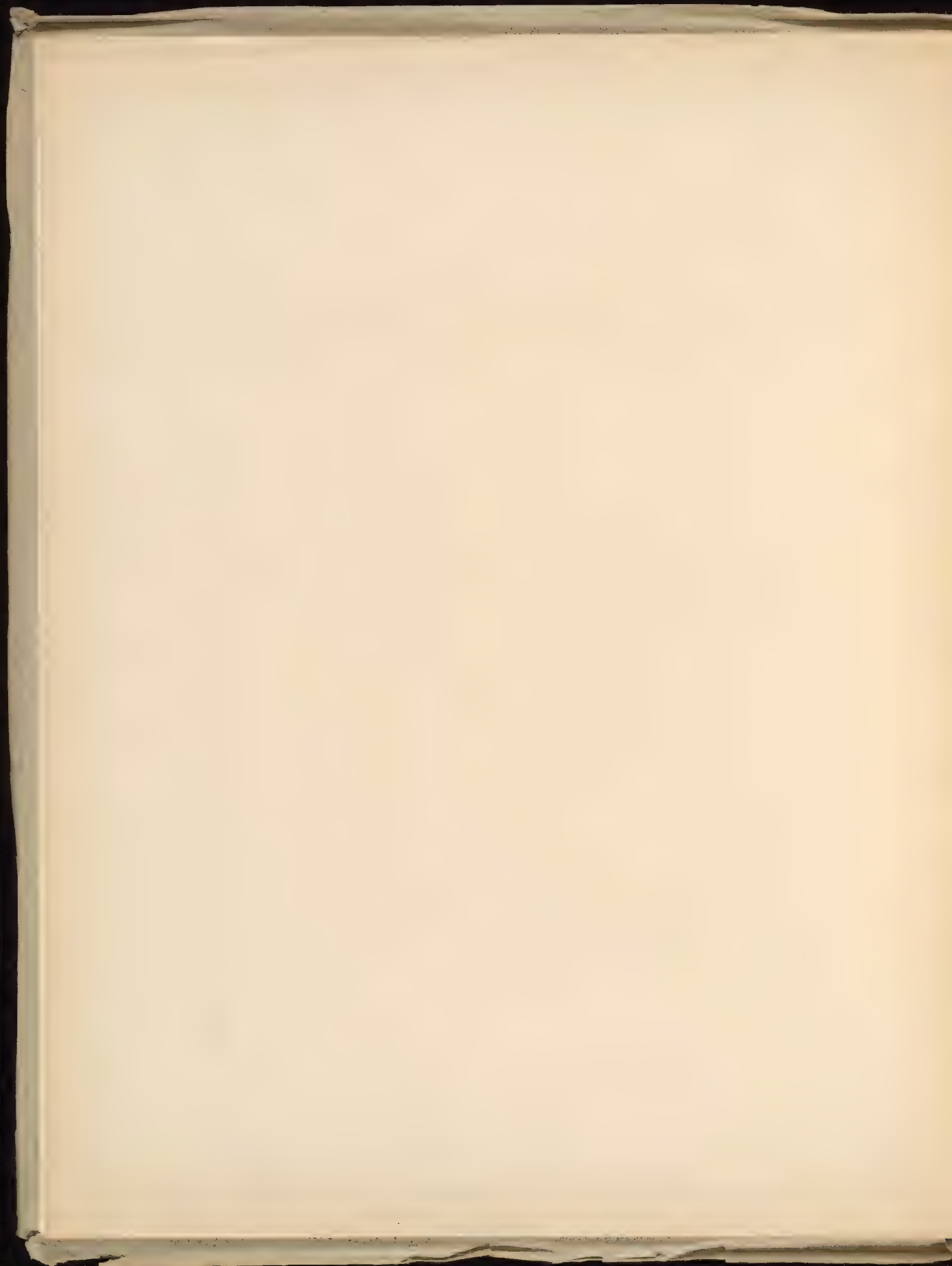
<sup>1</sup>  
PEN-DRAWING washed with bistre. Study for a group in the engraving of the combat of Hercules with the Giants.

The engraving itself shows little of the mastery that is apparent here and in the celebrated 'Combat of Naked Men,' from which it differs also in technical treatment. It was probably executed in the studio of the master from an original design of which the present drawing is a fragment.







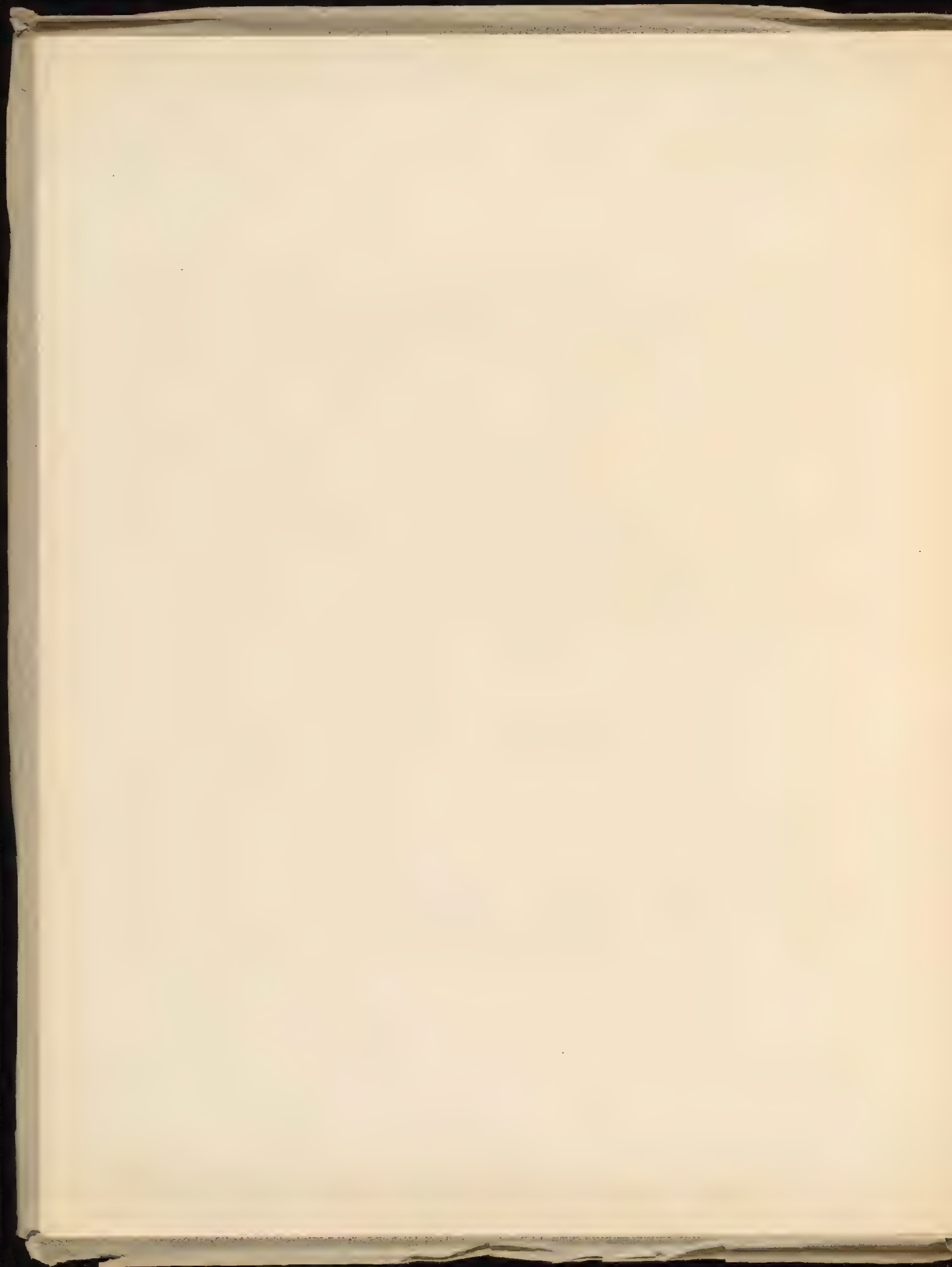


FILIPPINO LIPPI.

**D**RAWING of a *pietà*, probably for the *predella* of an altarpiece, outlined with the pen and shaded in *chiaroscuro*.

This drawing enables us to appreciate the utmost scope of Filippino's power. His art was traditional and imitative, at a time when the giants were conquering new worlds; but he selected and combined his materials with consummate taste and tact. Here he shows all the pathos of Botticelli in his devotional mood with something—especially in the angel on the left—of the seraphic touch of the young Leonardo.

The central group recurs, with slight modifications, in the *predella* of the altarpiece by Filippino in the National Gallery.









## ROMAN SCHOOL.

PEN-DRAWING washed with bistre and heightened with white. The Holy Family. The Virgin seated on the lap of St. Anne lifts up the infant Christ in order to place him in the go-cart, which St. Joseph wheels forward on the left.

The composition of this drawing is the same as that of the picture of Catena (No. 65) in the Dresden Gallery, which used to be described in the catalogue as by Sassoferrato after a drawing by Raphael. Crowe\* and Cavalcaselle were the first to restore the picture to its real author, or rather to call attention to the fact that it had already been described as his work by Lanzi and Zanetti.

In the drawing, however, there is nothing that suggests Catena, at least on the modest plane of endeavour on which we usually find him.† Both in plan and in treatment it has all the marks of the Roman school. The type of the heads and the shape of the extremities are those of Giulio. As a rule Catena's pictures are formally planned and feebly drawn, the quintessence of third-rate Venetian art at its best, and where he succeeds, as in the two pictures in the National Gallery, he is helped less by his endowments than by a sure sense of his limitations. Our drawing, on the other hand, is unquestionably the work of a powerful designer, to whom no problem of form or attitude presents the slightest difficulty. Nothing can be less Venetian than the child, and nothing less likely to have been achieved out of his own resources by such a man as Catena than the boldly but successfully foreshortened figure of St. Joseph.

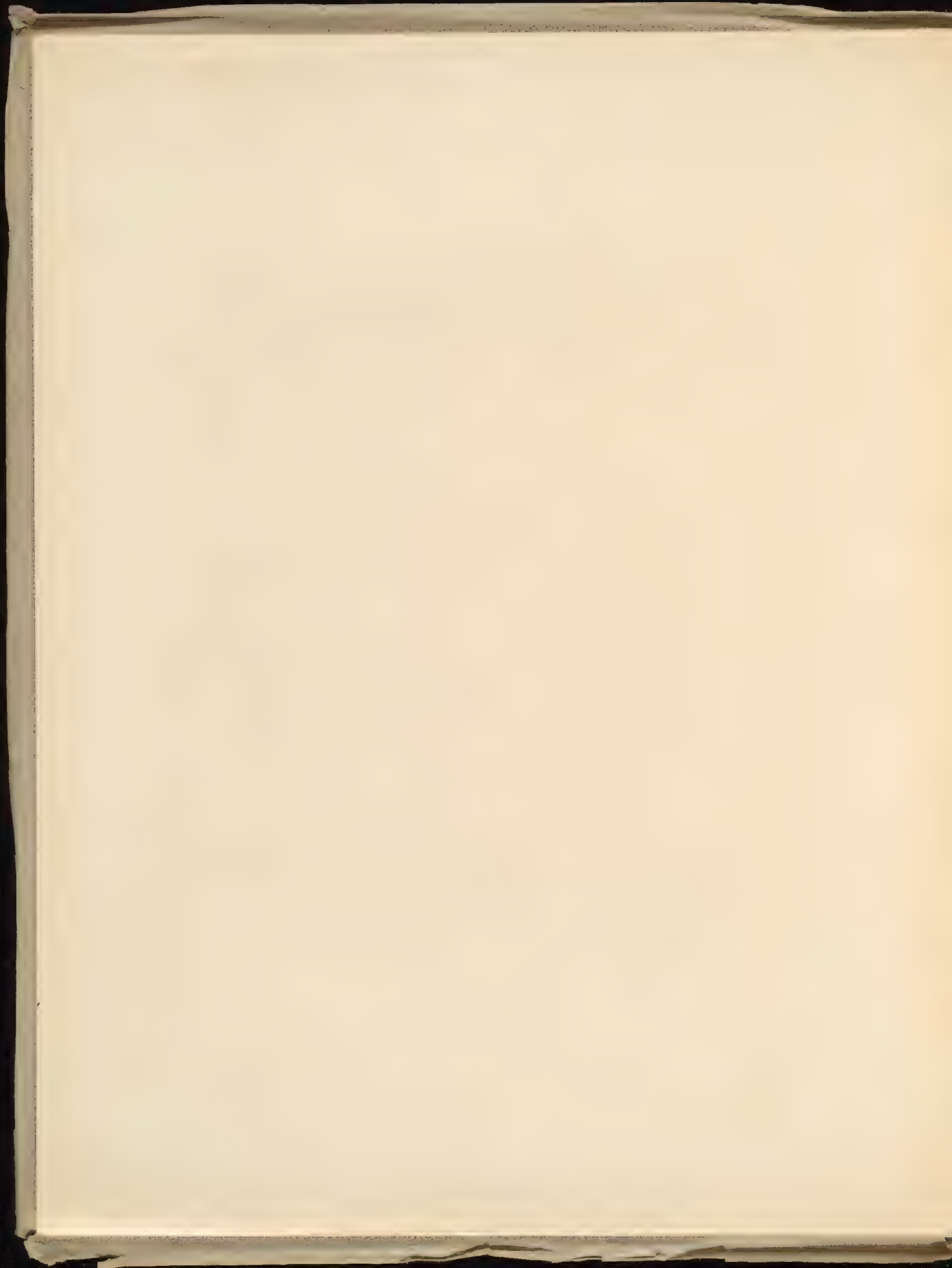
I conclude, therefore, that, as the drawing has nothing to do with Catena, the composition of the picture at Dresden is not his; but that, attracted by a drawing from the Roman studio of Raphael, he reproduced it at large, not forgetting to add—like a trade-mark—his favourite partridges and poodle.

Our drawing is probably a copy‡ of this lost original, which Catena may possibly have acquired from Marcantonio Michele, the gentleman who, writing from Rome to a friend in Venice, announces the death of Raphael and the illness of Michelangelo, and then with the humour—conscious or unconscious—of extreme simplicity, begs that Catena will take care of himself, 'for the times were not kindly to great painters.'

\* *Painting in North Italy*, I., p. 256.

† 'At a comparatively advanced stage of his practice Catena proved himself a man with the fibre of a copyist; unsettled in manner, borrowing right and left from second and third-rate painters, and totally devoid of originality.'—Crowe and Cavalcaselle, l.c., p. 251.

‡ Another example, traditionally ascribed to Raphael, exists at Chatsworth, as to which see Fischel, *Raphael's Zeichnungen*, p. 161 (Strassburg, 1898).



No. 10.



Part II



GIOVANNI BATISTA TROTTI, *called* MALOSSO.

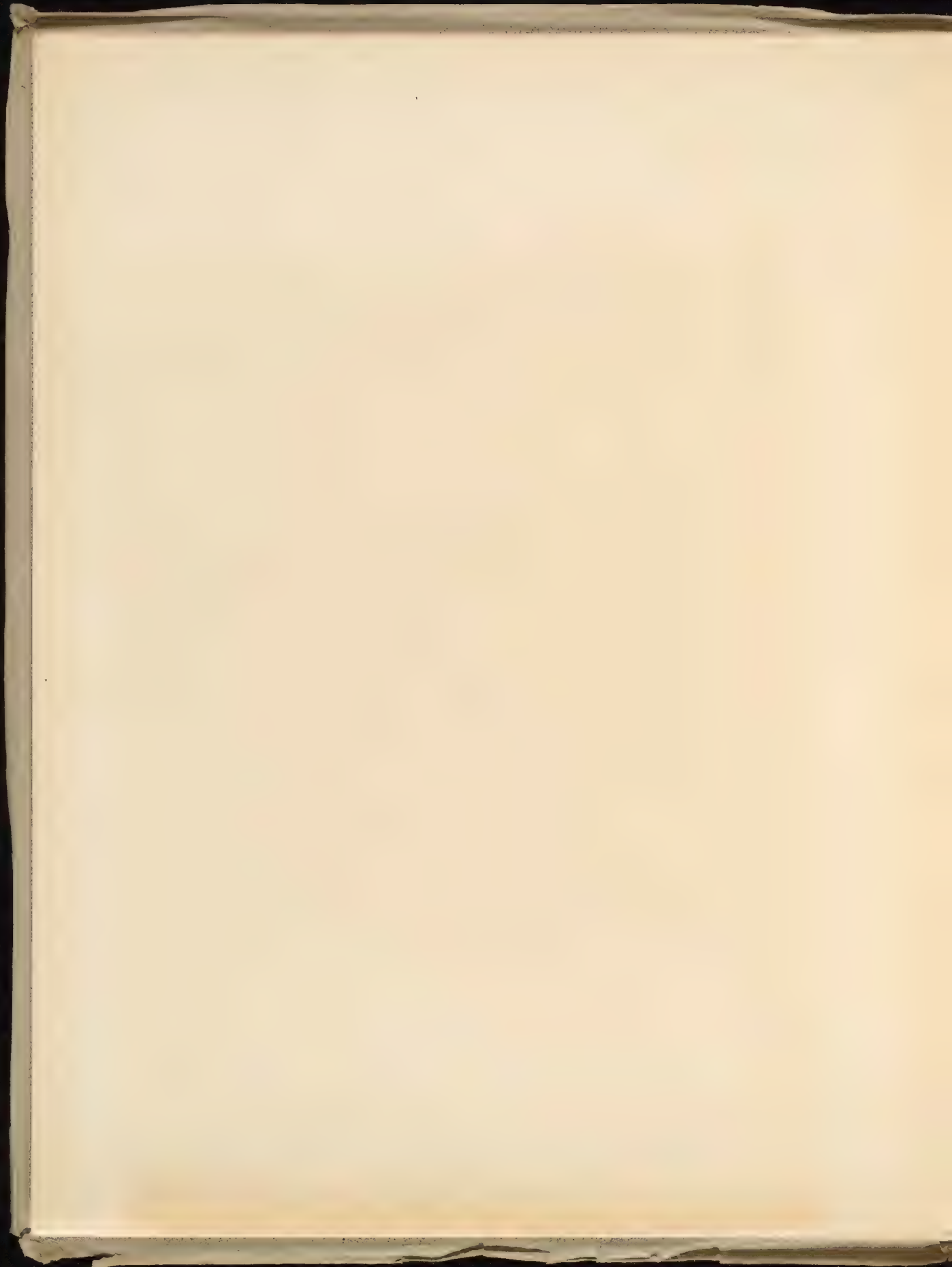
*fl. circa* 1630.

**D**RAWING in red chalk of the Crucifixion, with the Virgin swooning in the foreground.

Malosso was the favourite pupil of Bernardino Campi, whose granddaughter he married.

He worked principally in Cremona and Parma, where, like the Carracci, he came under the potent influence of Correggio.

His sympathies were eclectic; and, as the present drawing shows, he was not incapable of handling ambitious themes.







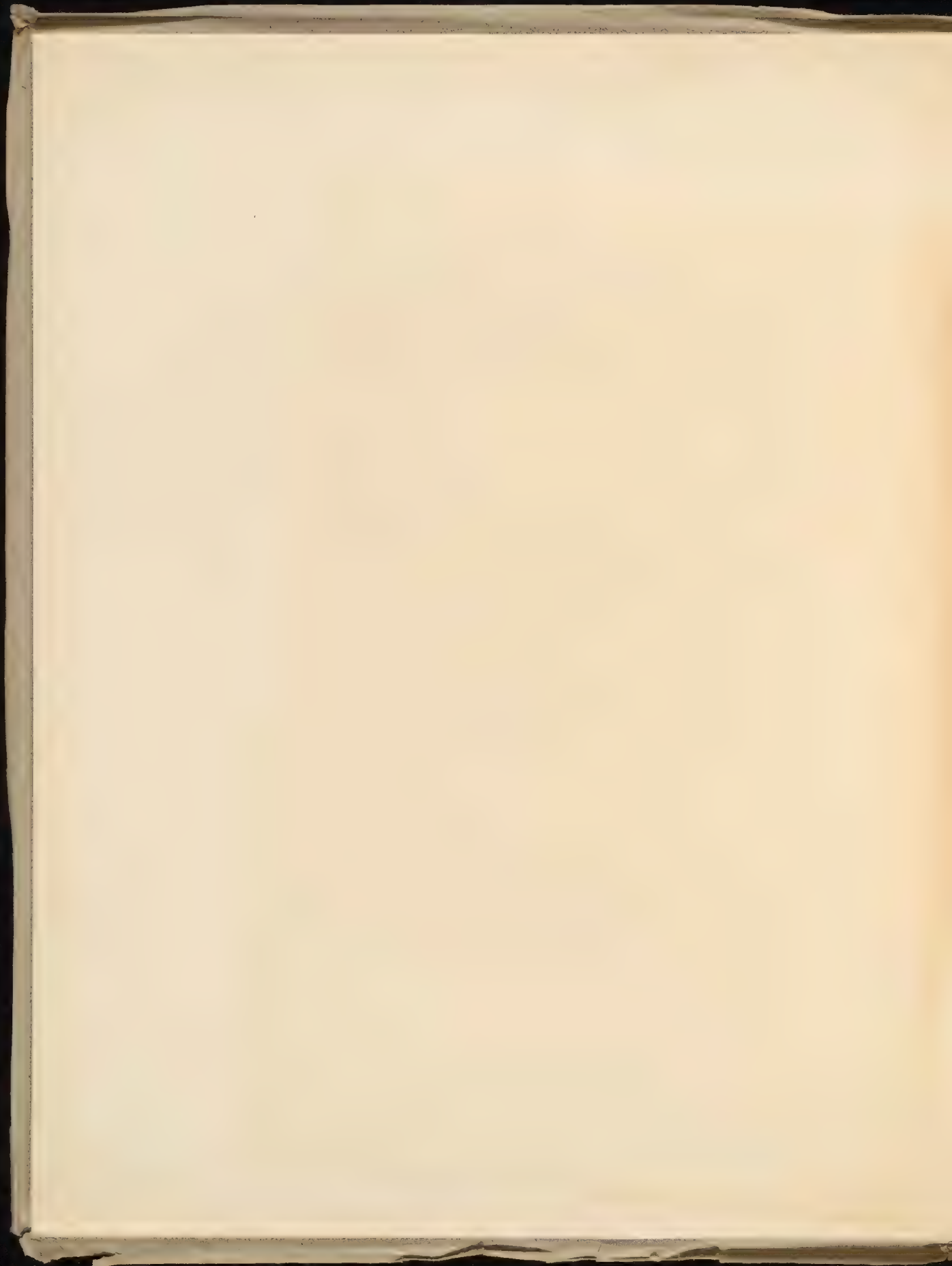


SIR ANTHONY VAN DYCK.

1599-1641.

PEN-DRAWING for the magnificent portrait of the Count of Aremberg, now in possession of the Earl of Leicester at Holkham.

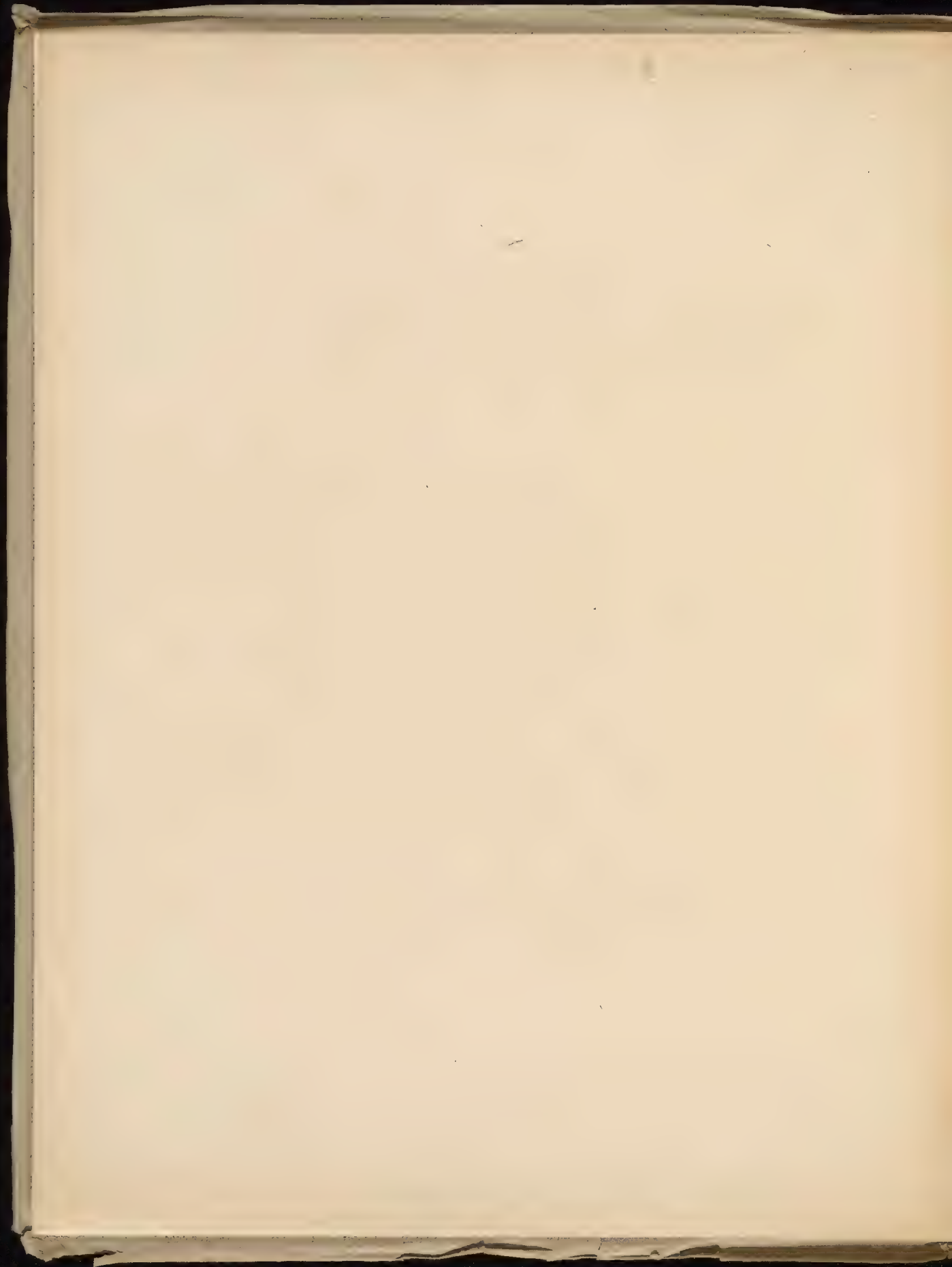
Van Dyck's comparative feebleness as a draughtsman is here very apparent. It is true he manages to reach the goal; but his haste makes his line wander and waver.



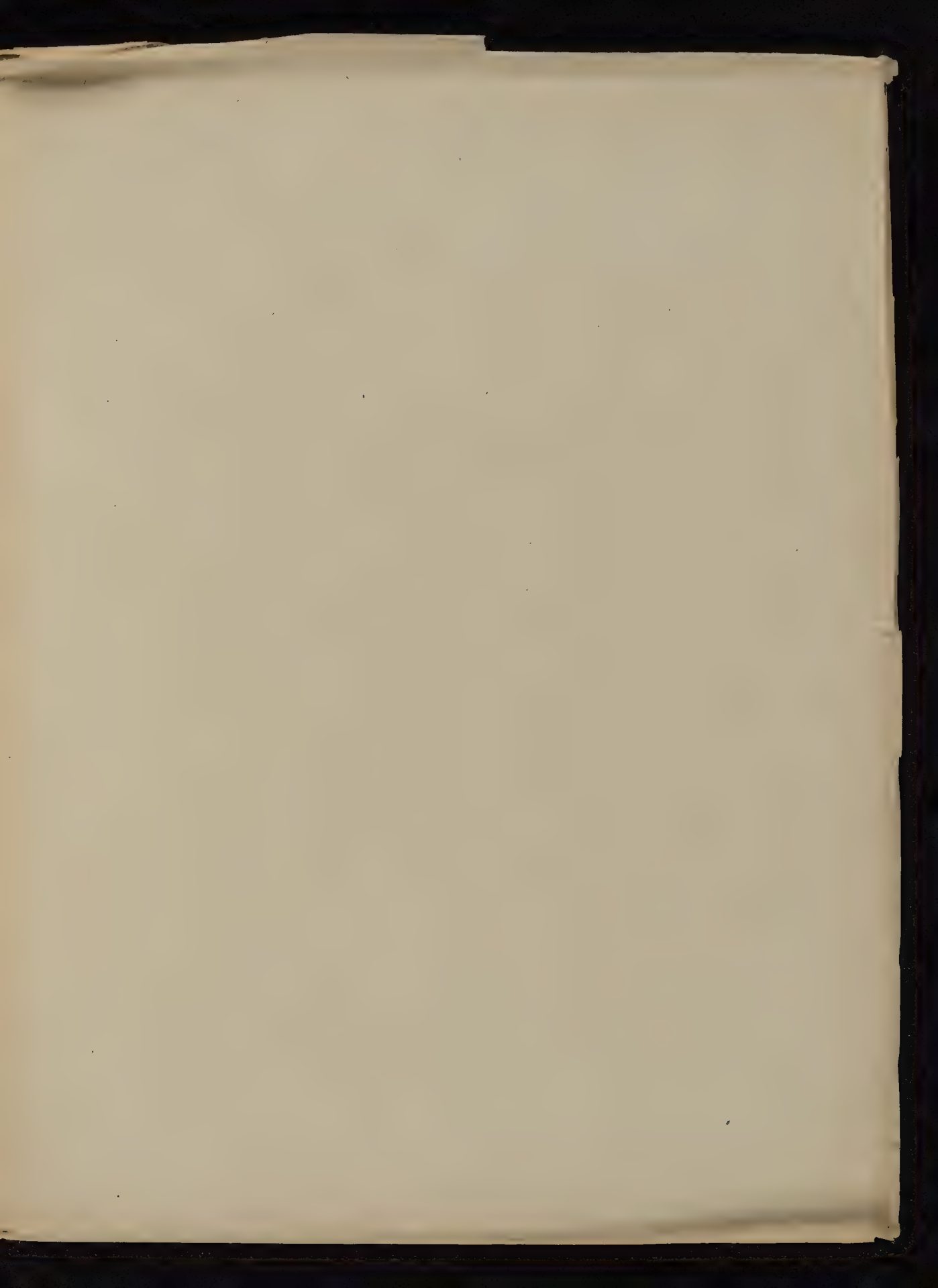


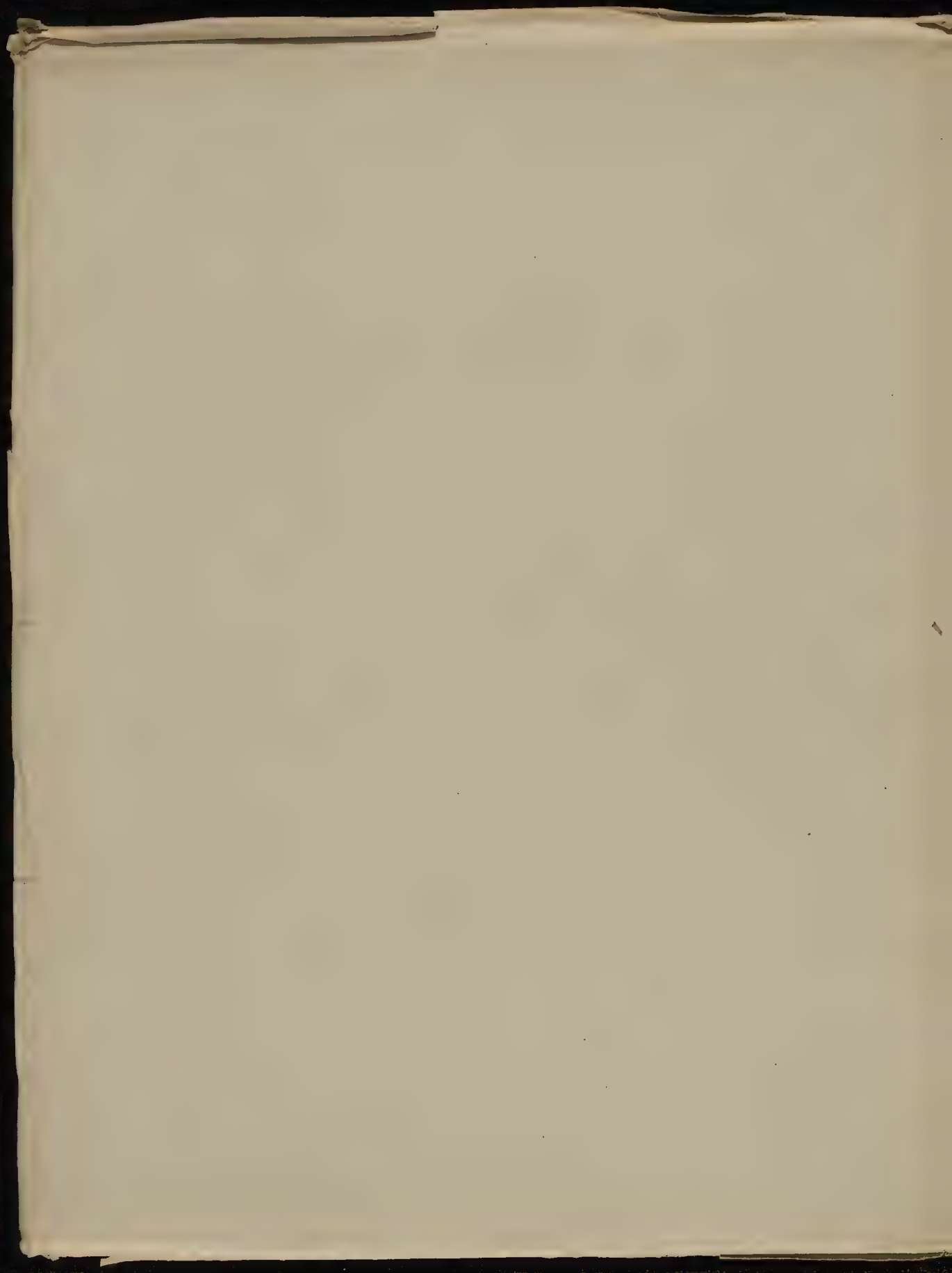
Part II

No 21









Part III.

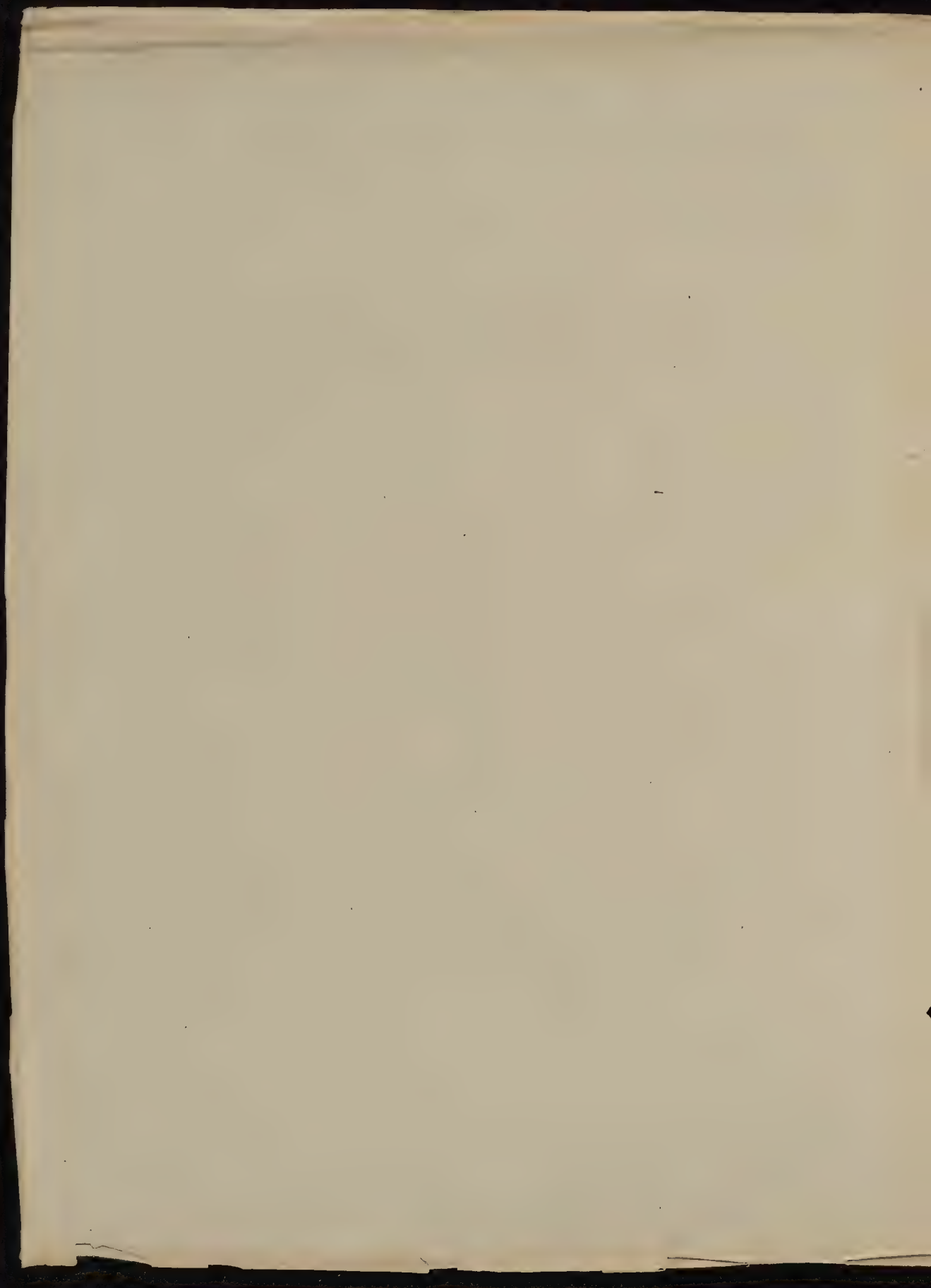
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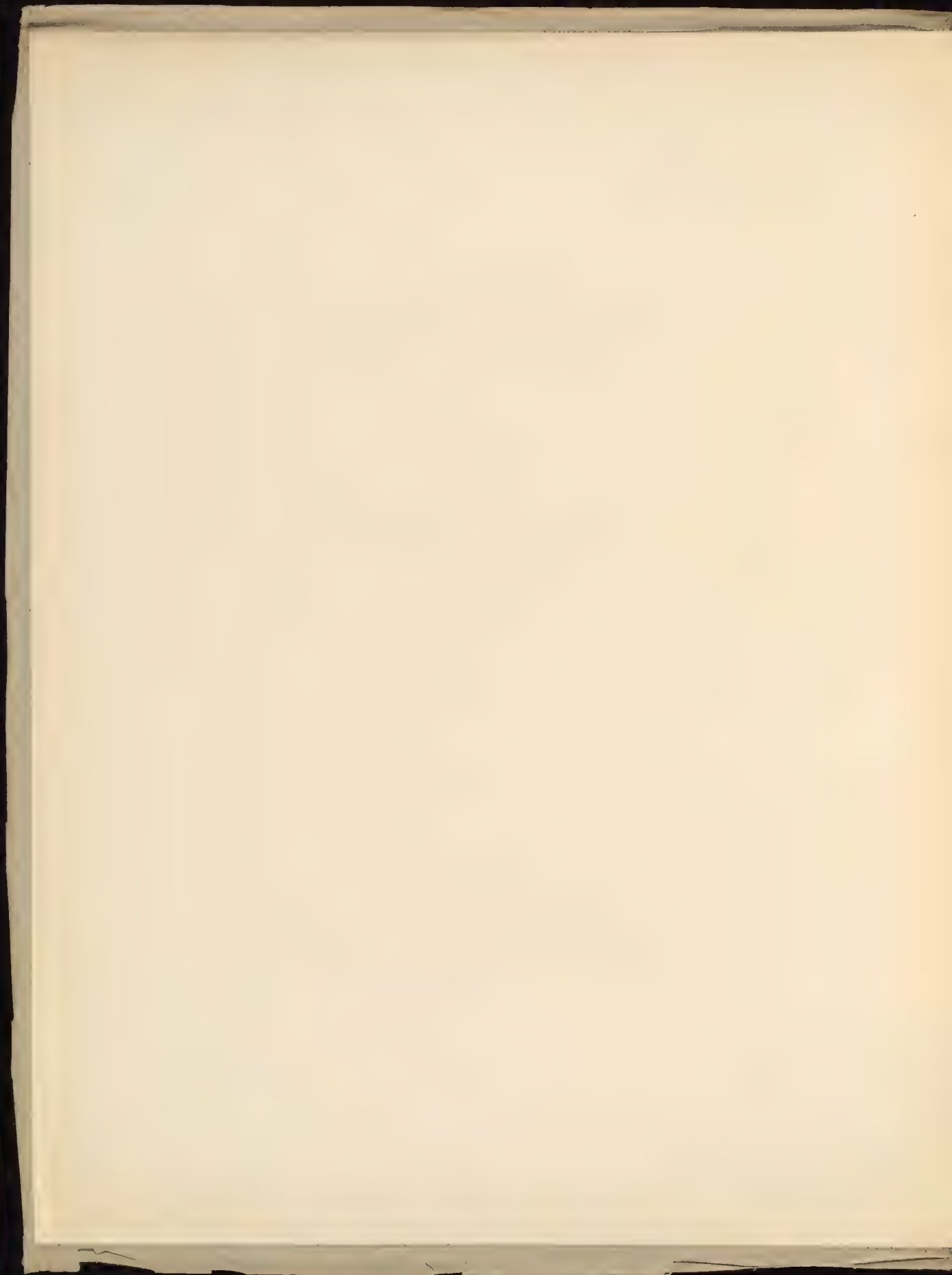
RAPHAEL.

1483-1520.

**P**EN-DRAWING of the Incredulity of St. Thomas. This drawing belongs to the last period of Raphael's life, when he was occupied with the cartoons for the Vatican tapestry, and when, distracted by the business of architecture and excavation, he was obliged as a painter to confine himself to initiating and directing the labour of others.

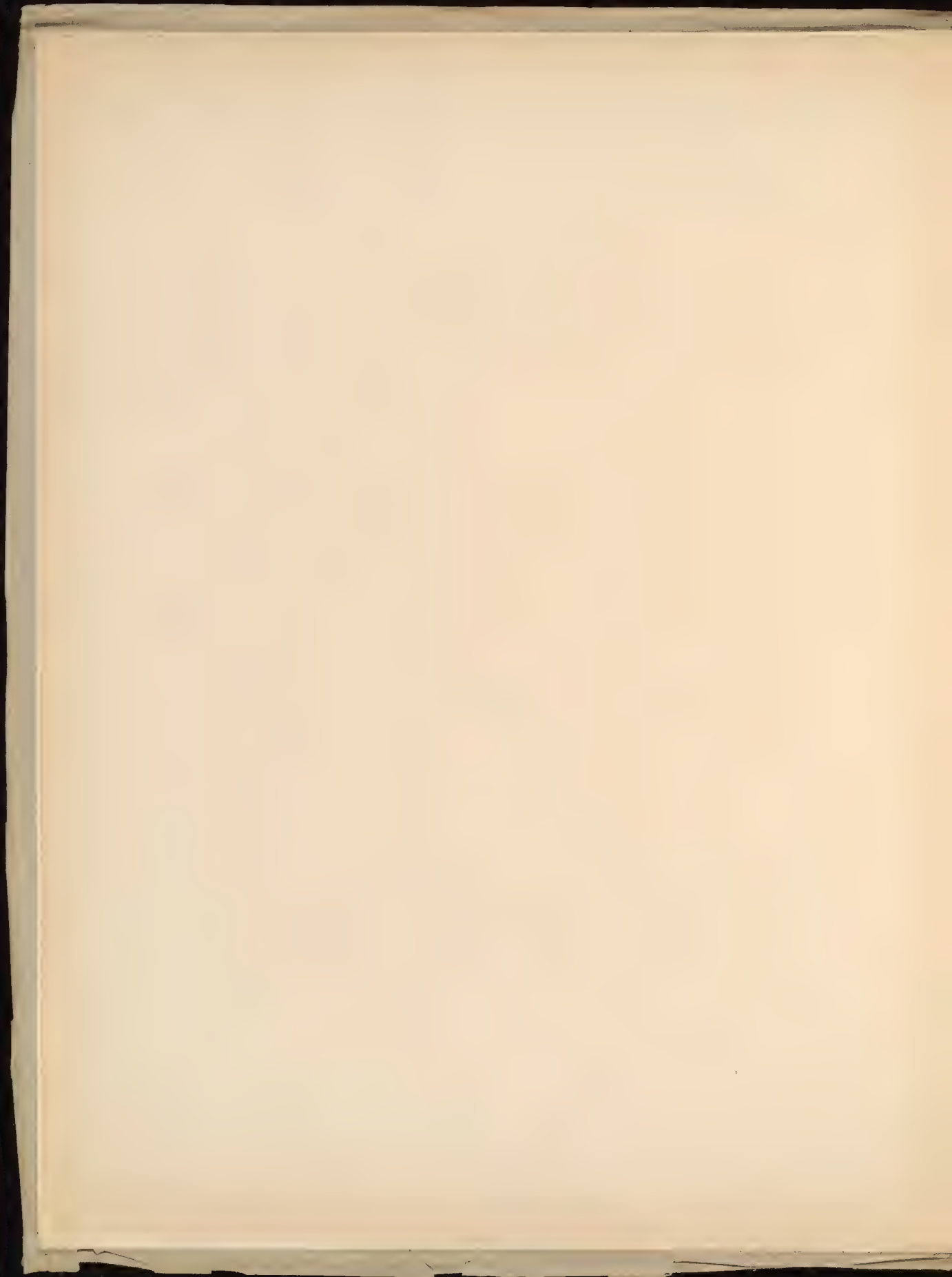
The plan of the composition is similar to that of the 'Delivery of the Keys,' at South Kensington. In both Christ stands isolated from the compact group of the Apostles, who, pressing forward under one impulse, and in one direction, emphasise the centre of gravity. It looks, indeed, as if this were the first thought out of which the 'Delivery of the Keys' had been evolved, for there is no evidence that among the lost cartoons there was one of the Incredulity of St. Thomas. The subject must for some reason have been discarded, and the drawing modified so as to tell another story.

The present sketch is a plan hastily thrown together, to be worked out in detail by pupils such as Giulio Romano or Perino del Vaga. Raphael is putting his pen to full speed; but the types, no less than the line, are clearly his.









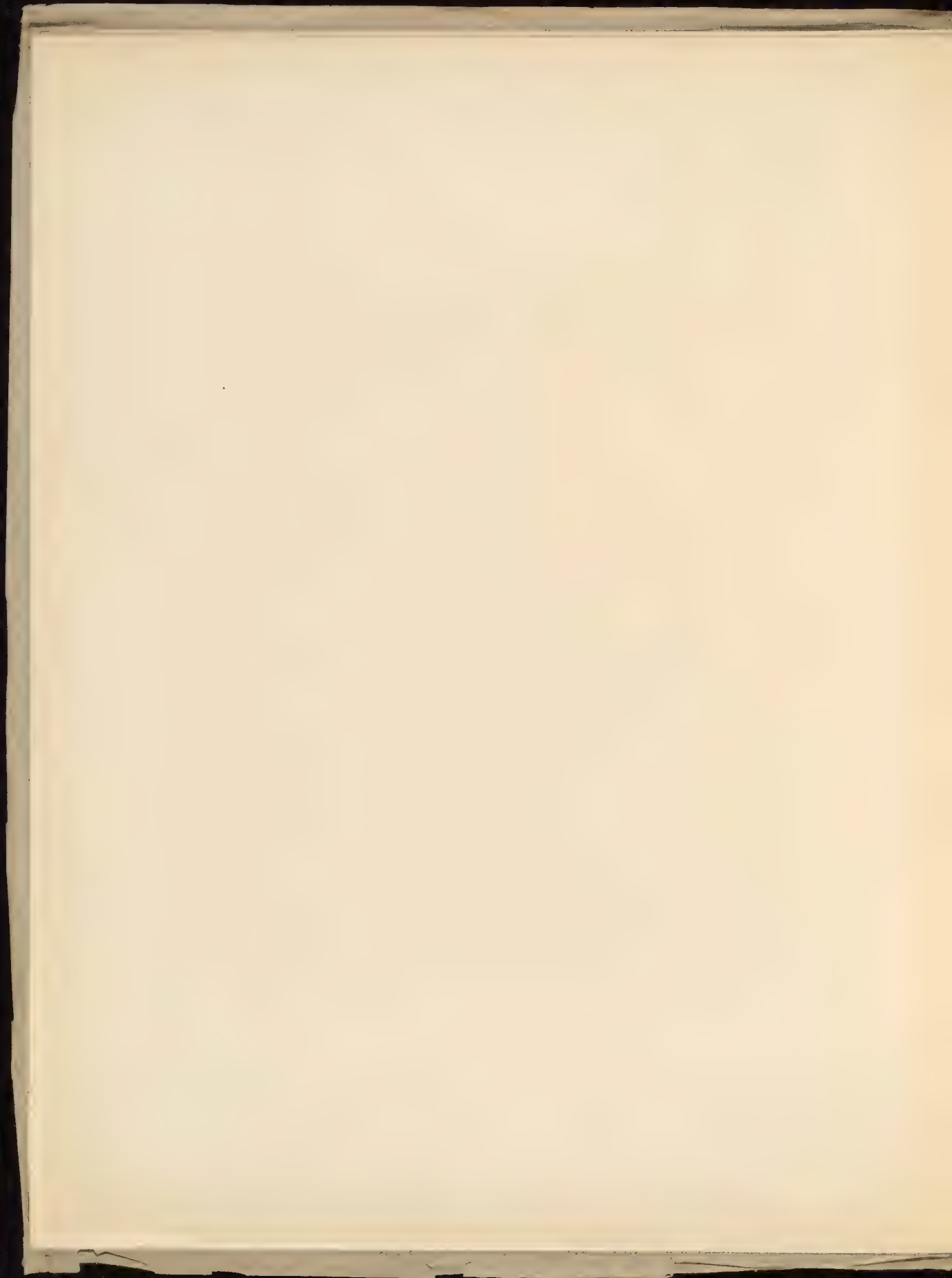
## BERNARDINO LANINI.

1520-1578 (?)

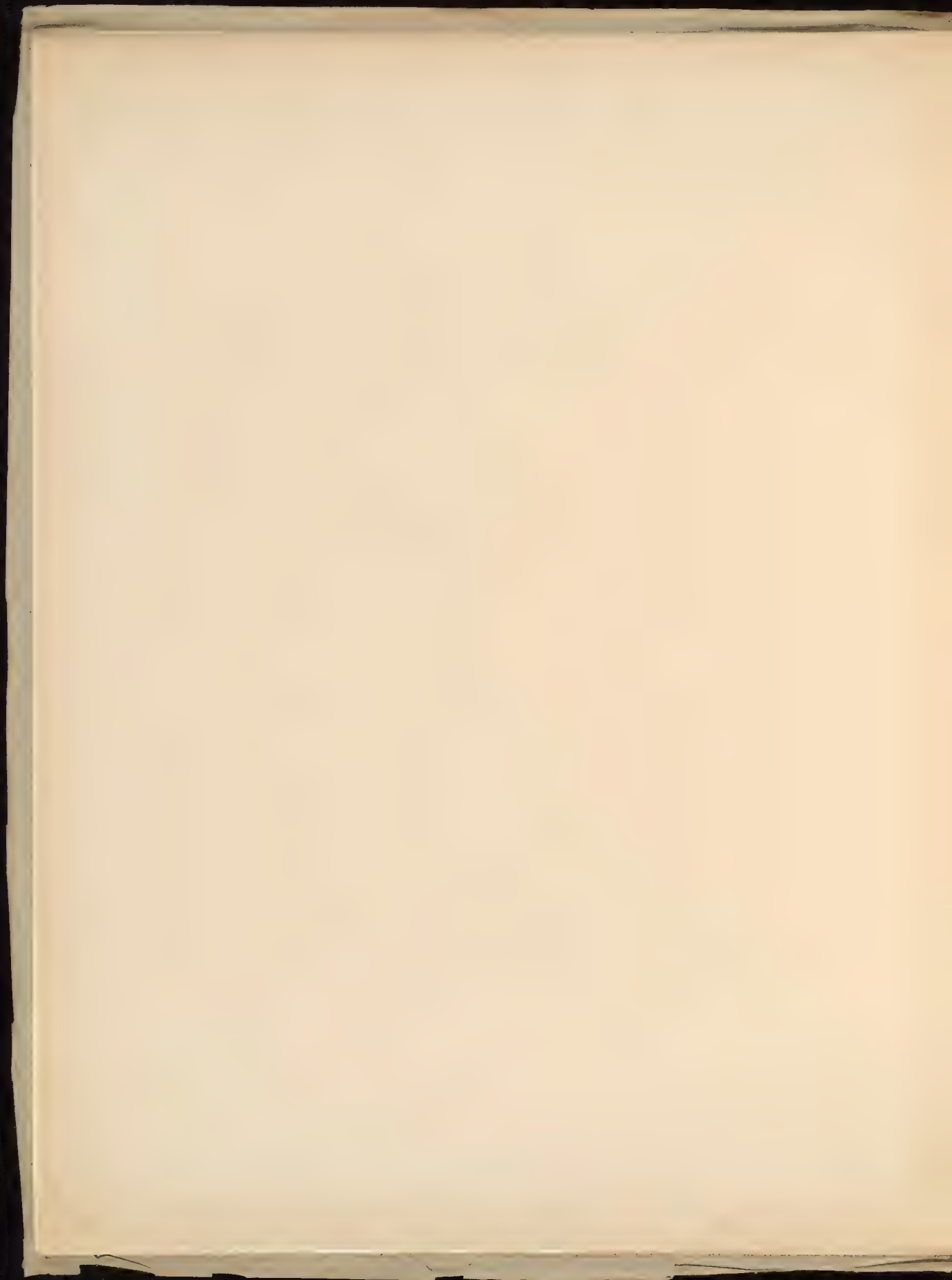
DRAWING washed on a slight pen outline and heightened with white. The Virgin is seated, holding the Child, who stands erect on her knee, and lifts his right hand in the attitude of benediction. On the right of the Virgin, St. Roch, pointing, as usual, to the plague-spot. On the left a bearded saint, probably St. Jerome, while in the background between the Virgin and St. Roch the head of a female saint is visible.

At the outset it is obvious that the group of the Virgin and Child reproduces the composition of Gaudenzio Ferrari's picture in the Museum at Bergamo (No. 98). There are slight differences, for example in the attitude of the Virgin's hands and the pose of the Child; but the connexion is real and close. Nevertheless, the drawing can hardly be ascribed to Gaudenzio himself, who was, relatively speaking, a master. The hands of the Virgin are clumsy and ill-drawn, and the line throughout is utterly devoid of force or accent. The figure of St. Roch is awkward, and towers above the rest to an extent that would be more becoming in St. Christopher.

The artist, whoever he was, though below the level of Gaudenzio, moved entirely in his sphere, so, if the drawing is to be named at all, it might perhaps safely be given to his pupil and imitator, Bernardino Lanini.









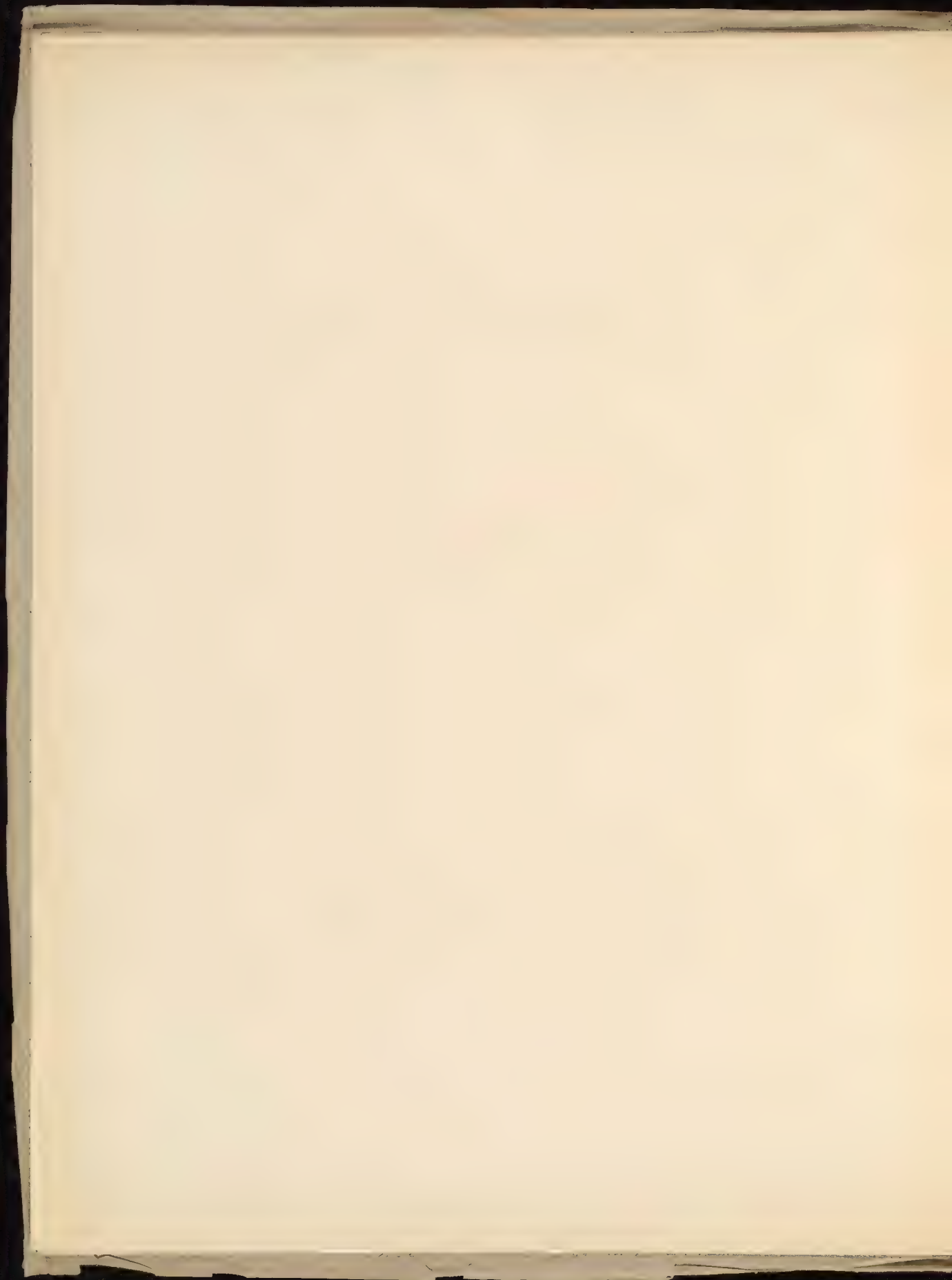
ANTONIO ALLEGRI, *called* CORREGGIO.

1494 (?)—1534.

FIRST thought hastily noted in red chalk for one of the famous groups of children at play which Correggio painted about 1518 in the Convent of St. Paul at Parma.\*

Though the design is not one of those that were finally chosen and employed by the master, it bears all the traces of his hand. It is the work of a painter who uses line simply for its convenience and provisionally, but whose real language is colour.

\* Ricci, *Antonio Allegri da Correggio*, Chapter VIII.



Part. III

No. 24.





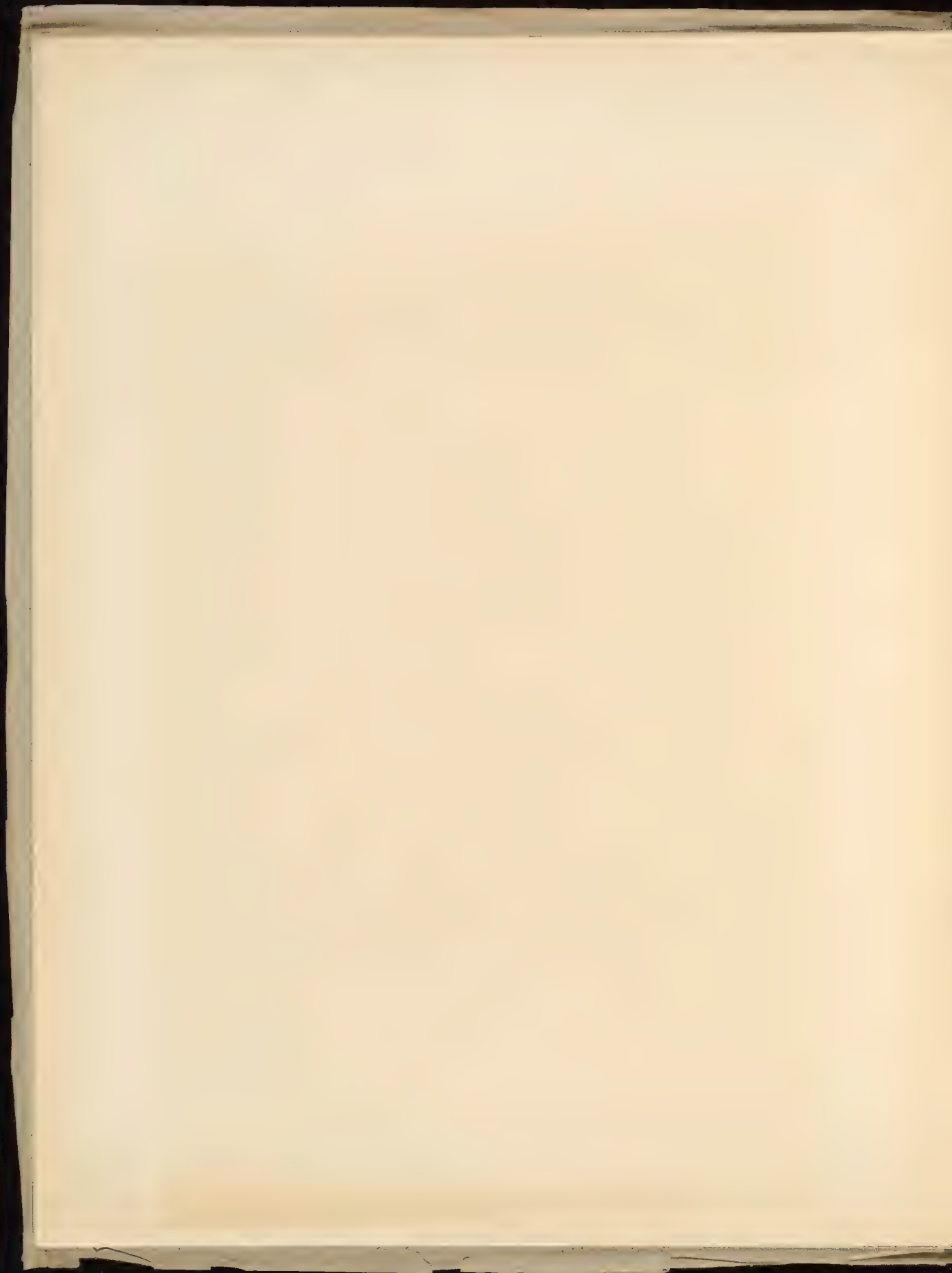
ANTONIO ALLEGRI, *called* CORREGGIO.

1494-1534.

**D**RAWING in red chalk, passed over with the brush and heightened with white pigment.

Sketch for the fresco of the Annunciation which Correggio painted about 1524 for the Church of the Fathers of the Annunciation in Parma.

Of the fresco itself nothing now remains but the ruined fragment in the Parma Gallery; but with the help of old engravings we can see that the painter must have adhered to this plan. The group is contrived so as at once to fill the space and tell the story with something of the masterly comprehension that we admire in a Greek gem, while there is an unearthly sublimity about the angel borne forward in the midst of a cloud that 'the painter of the Graces' rarely achieved.





Part III



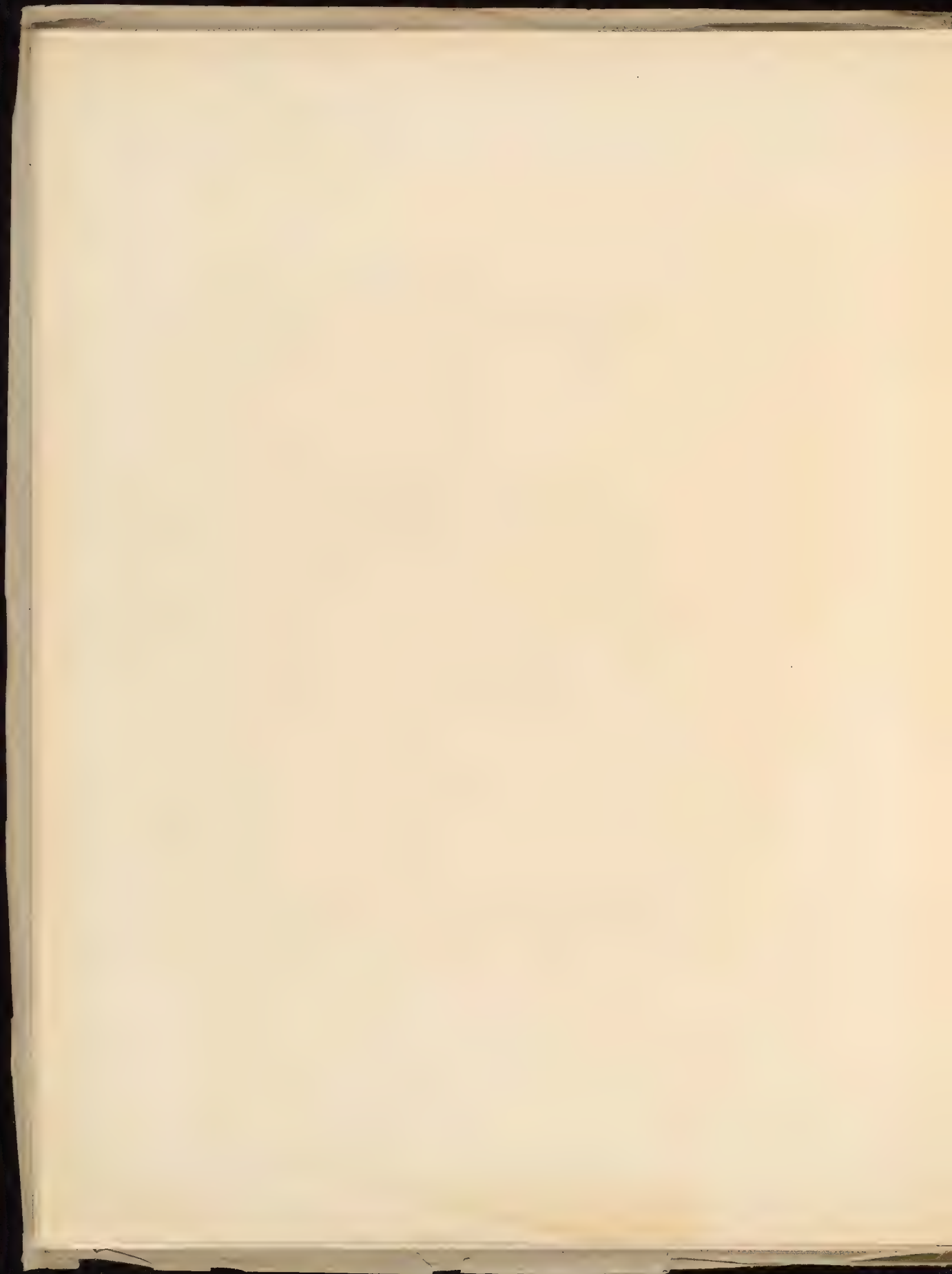
No. 25.



JACOPO CARRUCCI, *called* PONTORMO.

1494-1557.

**D**RAWING in red chalk of the Virgin and Child accompanied by Saints. The exaggerated length of the figures and the over-strained attitudes in which they pose, the handling which mimics the freedom without showing either the accuracy or the force of Andrea del Sarto—all this marks the hand of Pontormo, who betrayed by imitation the defects inherent in the great qualities of his master.









ANTONIO BAZZI, *called* IL SODOMA.

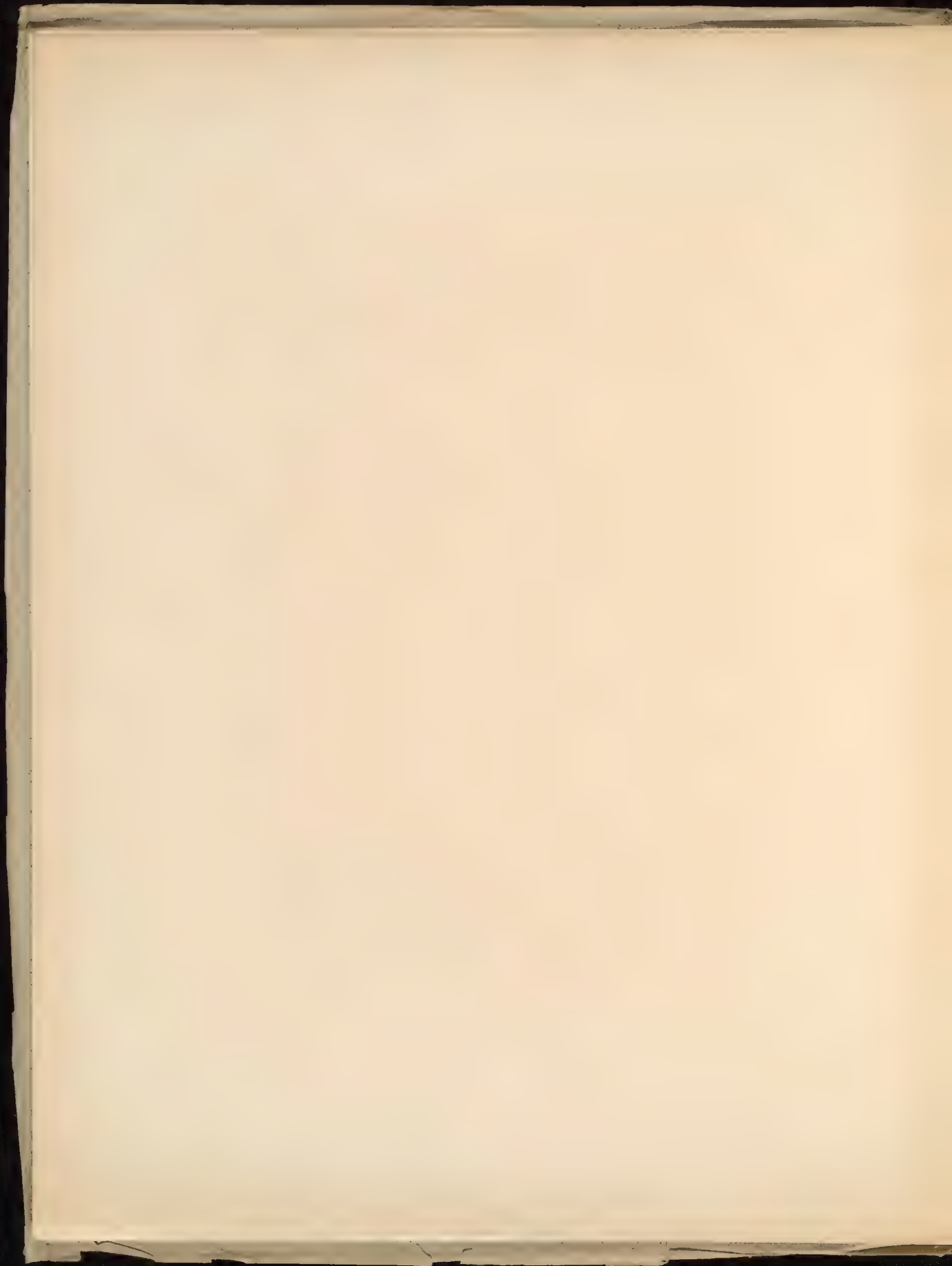
1480-1549.

PEN-DRAWING, heightened with white. The group occurs in the fresco of the marriage of the Virgin in the Oratory of S. Bernardino at Siena.

We are perhaps justified in regarding this as a preliminary sketch, and not a copy; though it is somewhat coarsely drawn, and the heads show little of the grace and charm that breathe from the picture.





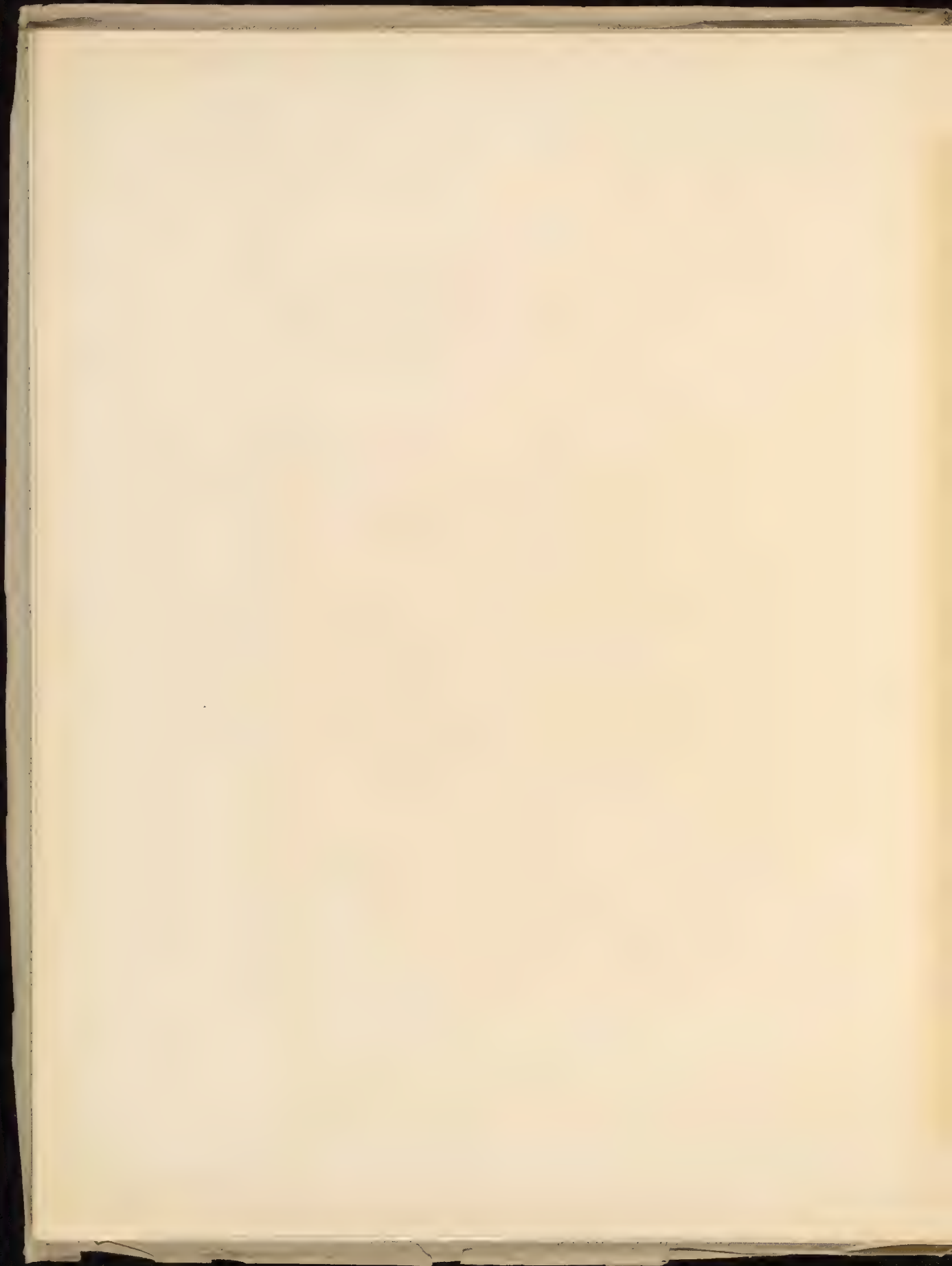


## MILANESE SCHOOL.

**D**RAWING in silver point of a female profile. This drawing is attributed to Leonardo da Vinci, and, in point of fact, it is by one of the Milanese who according to their lights followed more or less closely 'the king and the truth.' Certain features exclude the supposition of Leonardo's own work. For example, it appears that the draughtsman has not thought of the head as a whole, but has started with the wiry outline of a profile to which the rest of the head has afterwards been somewhat loosely and sketchily fitted. The shading, mechanically neat and regular, covers the surface without relieving it, and the lines run in the usual way from right to left, that is, contrary to the invariable practice of the left-handed Leonardo.

However, the choice of a particular name out of the second or third class would be hazardous, for the bequest of Leonardo in pictures and drawings is still in an unsettled state, and the truth about him and about his followers is only beginning to emerge bit by bit.

Ambrogio de Predis, now that we can get a clear view of him from an historical standpoint, cuts a very different figure from the Ambrogio of 'criticism,' prematurely inflated to the measure of masterpieces. Again, Boltraffio, the tasteful but limited amateur, might well have made our drawing; but we should have expected much more, if he had really painted Leonardo's 'Belle Ferronière,' the credit of which he has enjoyed for a few years on the highly precarious tenure of the same criticism. Lastly, the nineteenth century has seen its own Leonardo, confounding still further—and from the other side of the Atlantic—the confusion of nations.

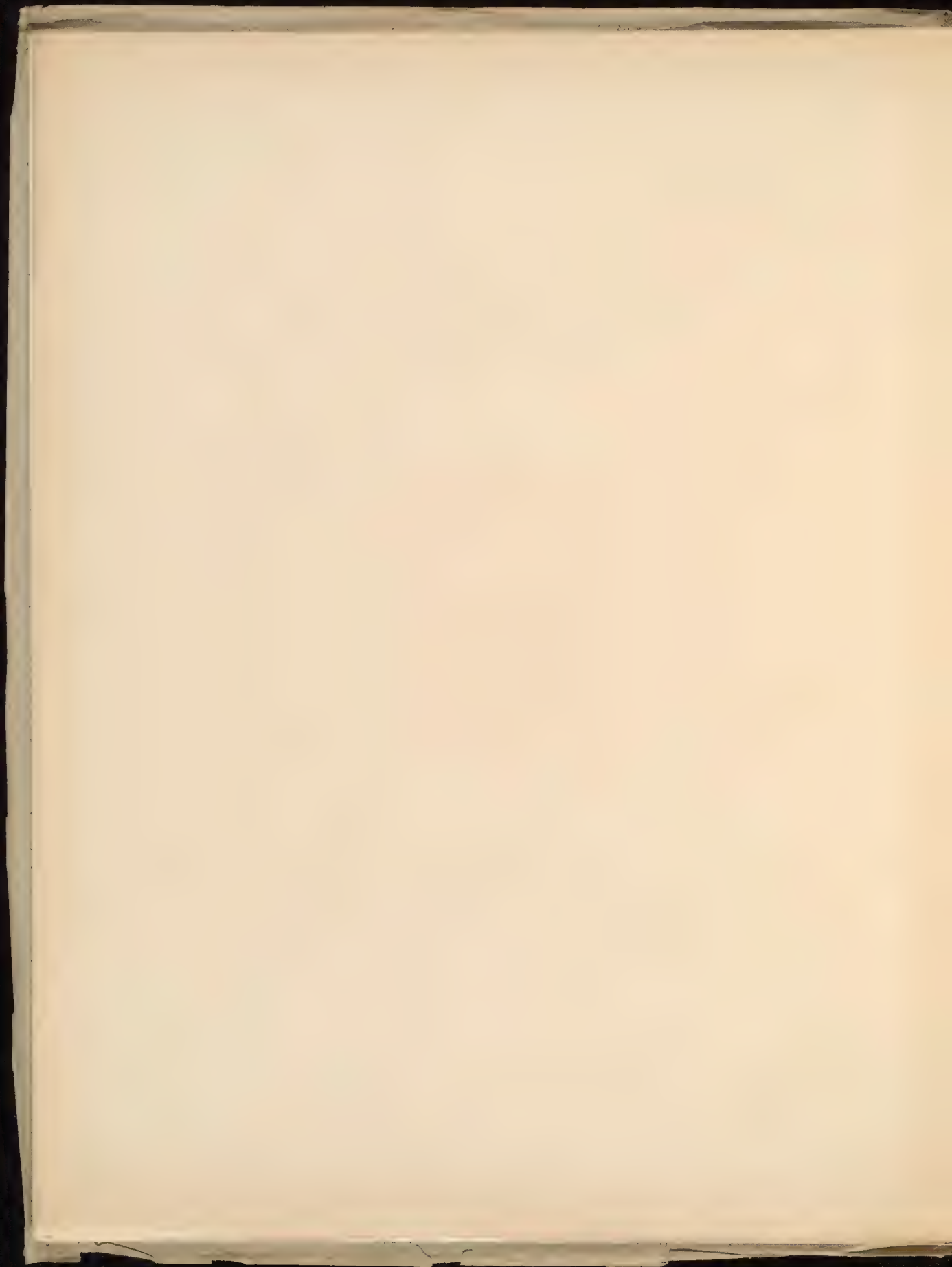




Part. III

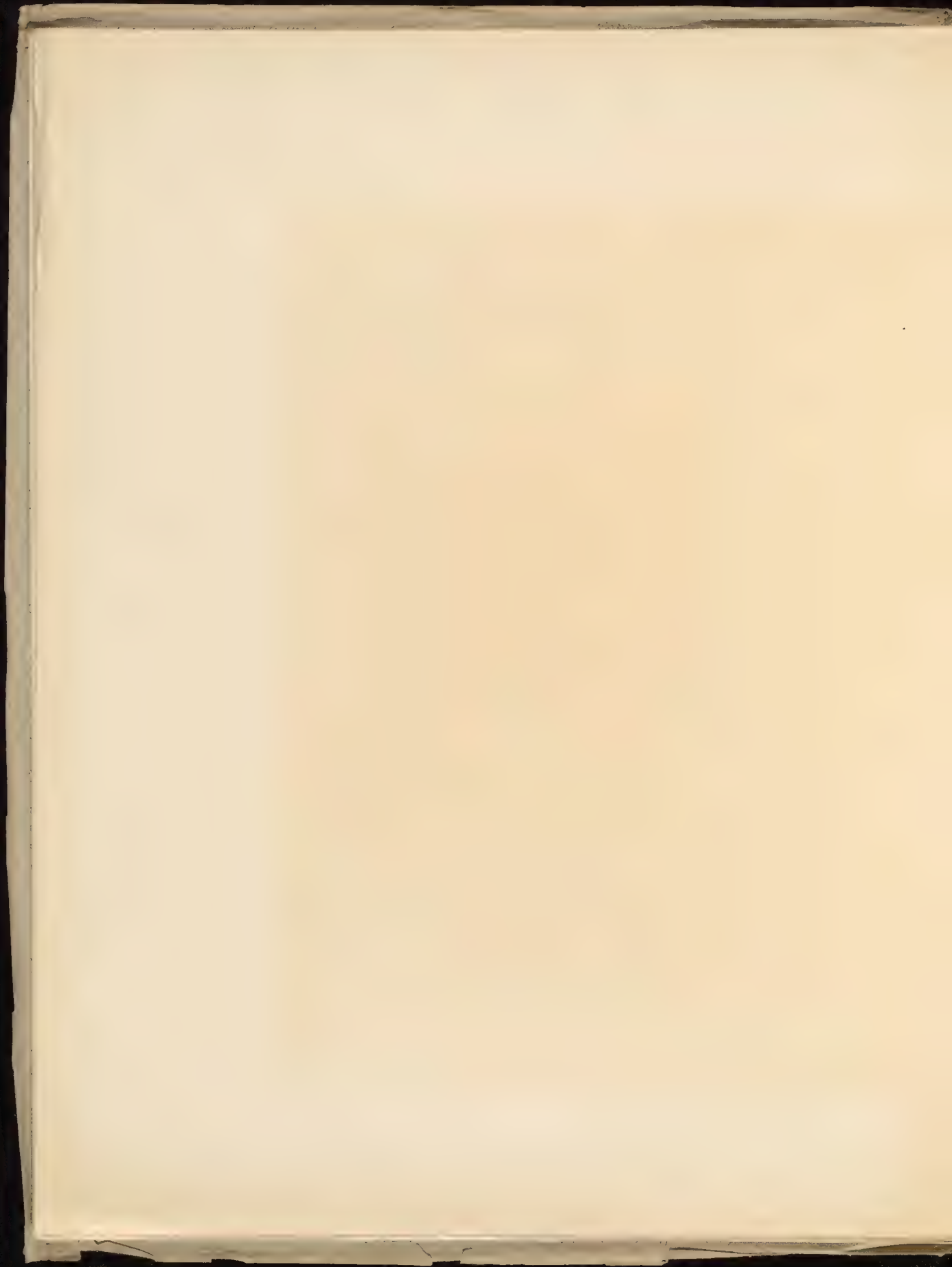
No. 28.





AFTER LEONARDO DA VINCI.

THIS drawing is a copy of one of the numerous designs made by Leonardo for the equestrian monument of Ludovico Sforza. It has been included here for the sole reason that everything that can throw light upon Leonardo and his schemes is worth preserving on its merits and in its place.









FRANÇOIS DU QUESNOY, *called* IL FIAMMINGO.

1594-1642 or 1644.

**S**TUDY in red chalk of three children, probably designed for a fountain. Fiammingo, the sculptor, is chiefly known for his models of children, and this is a genuine and characteristic example of his style. The group is ingeniously planned, and the contours are masterly; but the touch is not without a certain Flemish fulness and coarseness.





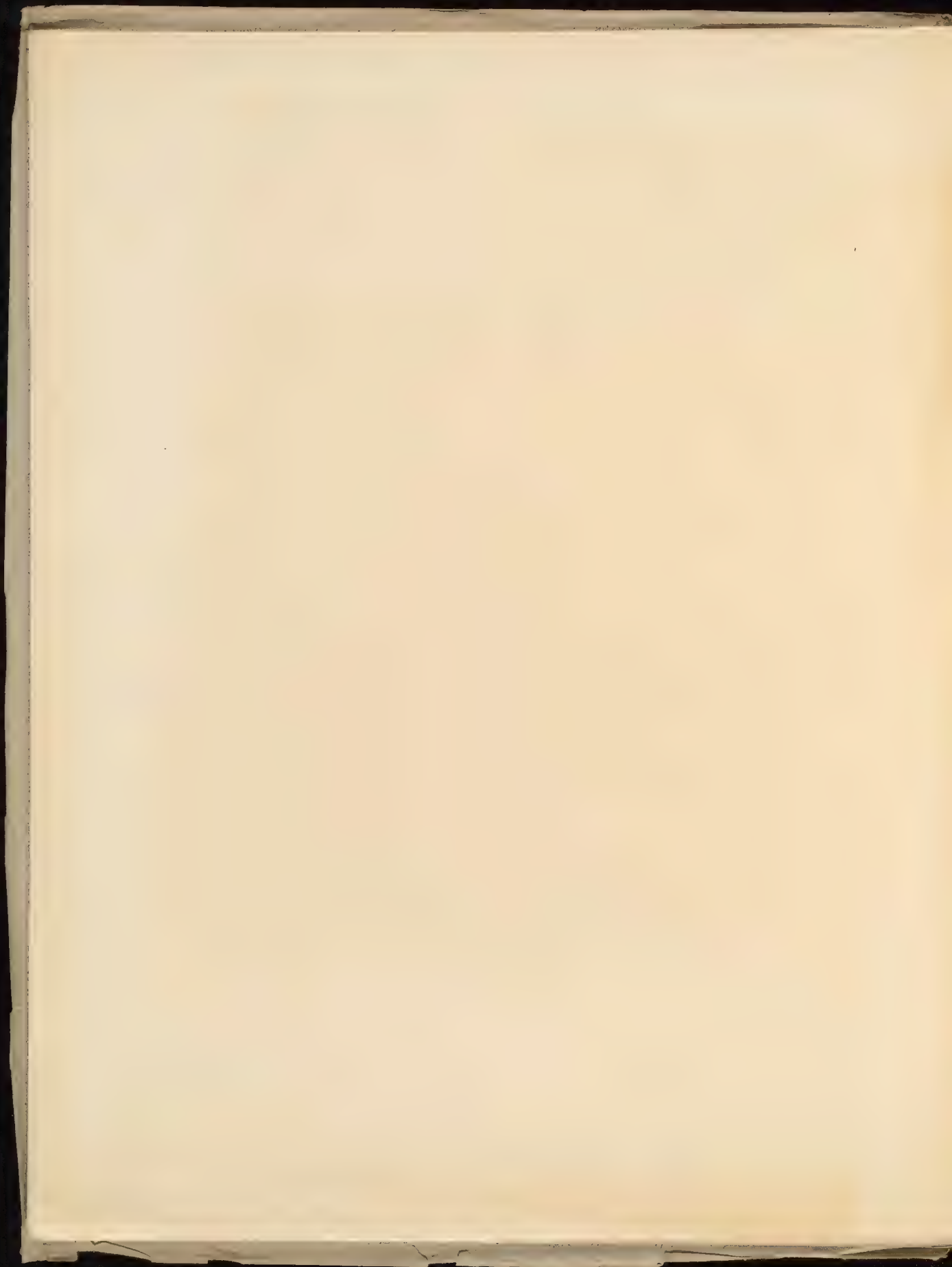


THE MASTER OF THE STAR.

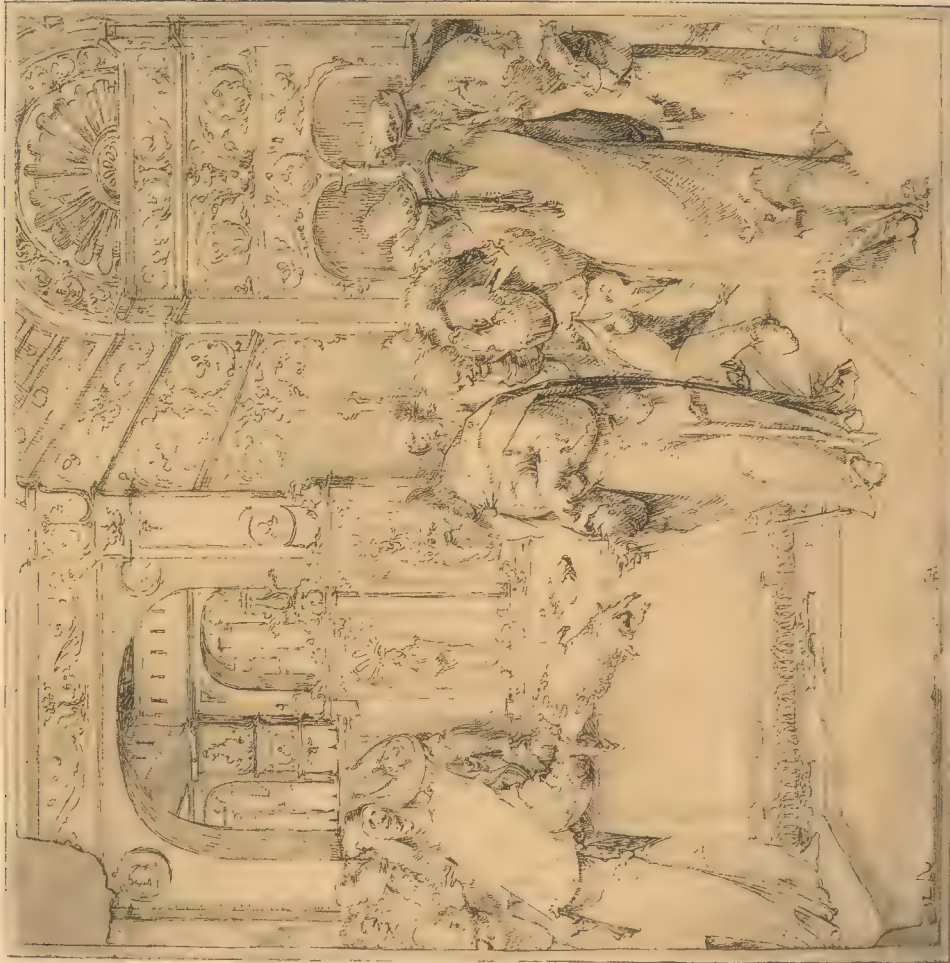
C. 1520-C. 1544.

PEN-DRAWING of a scene in the Temple at Jerusalem. On the left the high priest standing at an altar receives a lamb which an old man leaning on a stick has just deposited. On the right a crowd of people enter with similar offerings.

The drawing bears the forged monogram of Dürer; but besides being altogether unworthy of him, it is more Dutch than German in style. Mr. Colvin, with great probability, suggests 'the Master of the Star,' or Dirck van Staren, as the author. He was an imitator of Lucas van Leiden, and nineteen of his engravings are known.

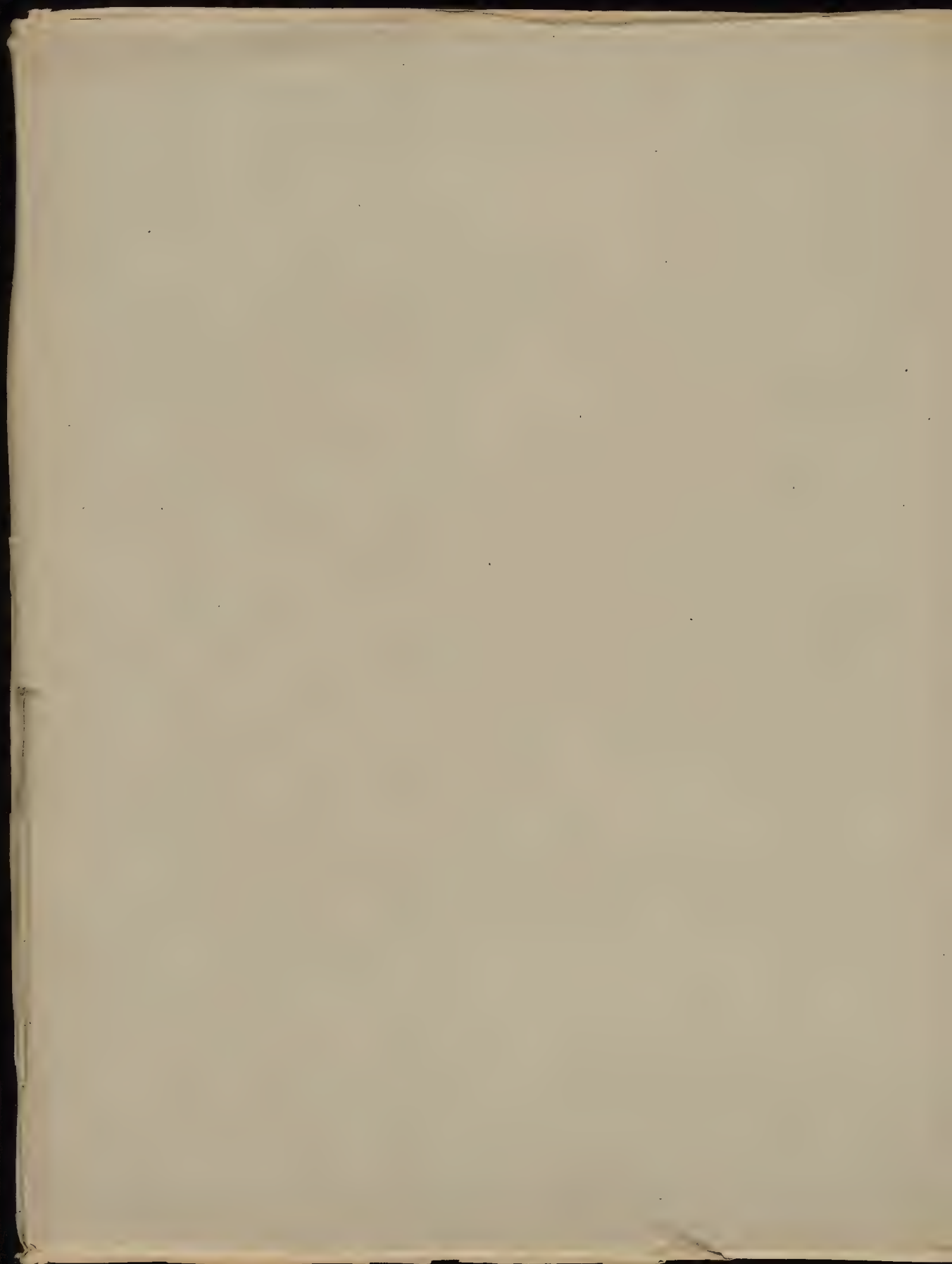












Part IV.

REPRODUCTIONS IN FACSIMILE  
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DRAWINGS  
BY  
THE OLD MASTERS  
IN THE COLLECTION OF THE  
EARL OF PEMBROKE AND MONTGOMERY  
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WILTON HOUSE.

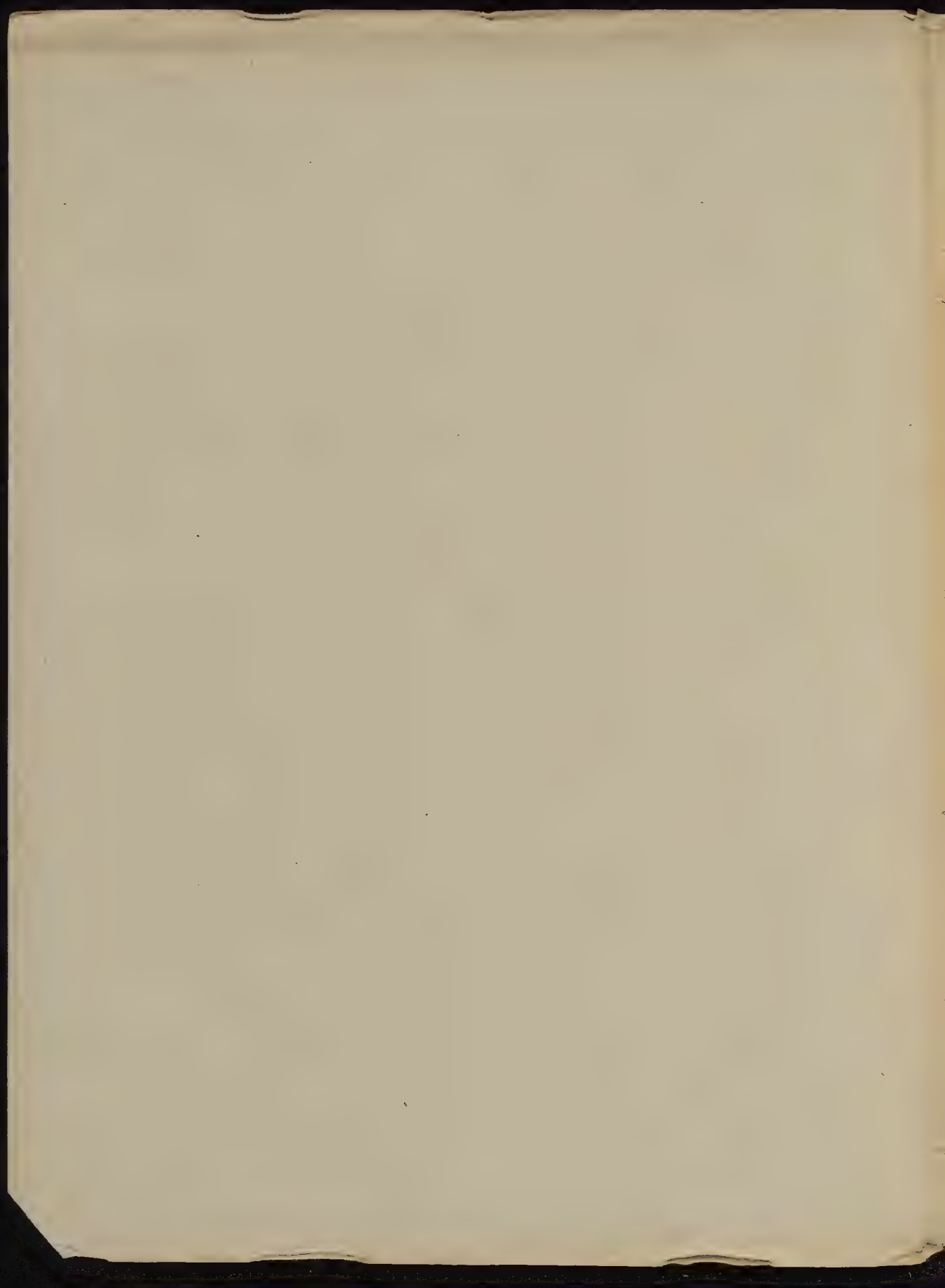
*With Text, explanatory and critical, by S. ARTHUR STRONG.*



LONDON:

P. & D. COLNAGHI & CO., 13 & 14 PALL MALL EAST.

1902.





## FLORENTINE: FIFTEENTH CENTURY.

DRAWING in pen and bistre, heightened with white. The Adoration of the Kings. This drawing was evidently made for the predella of some altarpiece, and the whole design has been pricked for transference to panel.

The outlines are pure and firm, and the drapery is disposed in broad masses. The drawing is, of course, Florentine, and the arrangement, the types and even the details recall Ghirlandaio's treatment of the same theme in the Uffizi.\* In the Corsini Palace at Rome there is a series of drawings ascribed to Piero di Cosimo, and I am inclined to think that this may be by the same hand.

Attached to the sheet there is a primitive study for the figure of a saint, which may be left to say what it has to say for itself.

\* Dated 1487. Botticelli's famous *Adoration*, in the same gallery, should also be compared.



Part IV.



No. 32.

5074. L. 1240-1242



PERINO DEL VAGA.

1499-1547.

**W**ASHED DRAWING heightened with white pigment. Neptune with his trident, in a car drawn by sea-horses, rides over the waves of a stormy sea, accompanied by Tritons and sea-monsters.

This Virgilian design belongs to the period of the artist's sojourn in Genoa, where he was employed by Andrea Doria, *padre della patria*, to decorate his palace. The artist has evidently meant to be bold and vigorous; there is commotion enough for *Neptunus salsipotens et multipotens*; but the forms are coldly conventional, and the design, as a whole, lacks dignity.









PARMEGIANINO.

1503-1540.

PEN-DRAWING faintly washed with bistre. The Holy Family. The Child lies in the cradle, and the Virgin, seated on one side, is in the act of preventing the little St. John from rousing him. Behind, on either side, St. Joseph and (apparently) the Magdalen. In the background a figure, too roughly indicated to be intelligible.

The drawing has evidently been thrown off in the first heat of invention or inspiration, and little is to be made out of it except the main idea. Nevertheless, the fluency and balance of line are such as to give it a high place among the master's compositions.









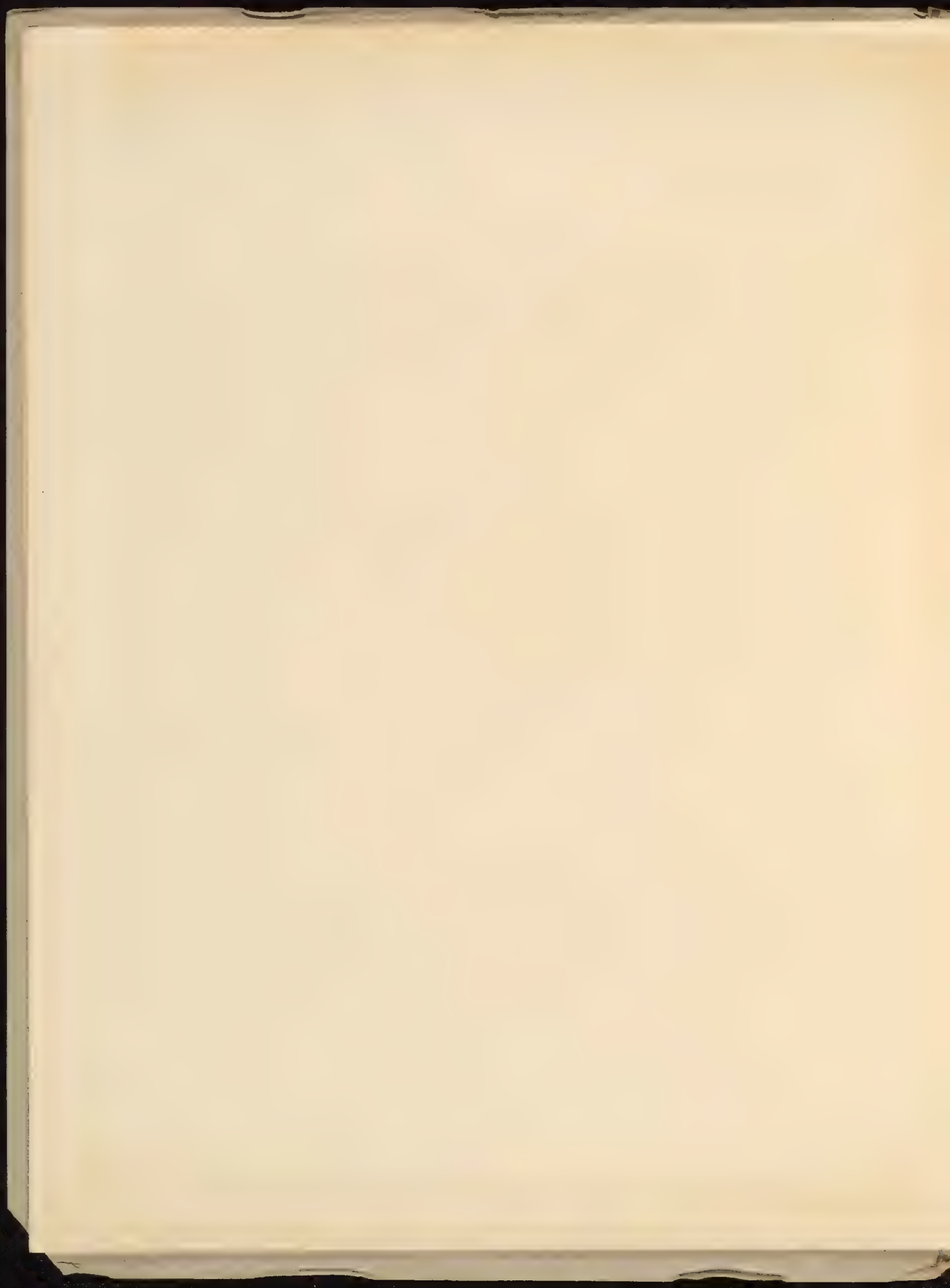


CORREGGIO.

1494-1534.

RED CHALK touched with white. In this group of four studies we doubtless have a part of some projected scheme of decoration, perhaps for the Cathedral at Parma.

We are reminded, by the attitude of the figures, of the painter's own magnificent St. John, while for breadth and simplicity of conception, in the ease with which they are adapted without distortion to the space they fill, they are not unworthy to compare with the series of solemn draped figures that brood over the promised Messiah on the ceiling of the Sistine Chapel.



Part IV

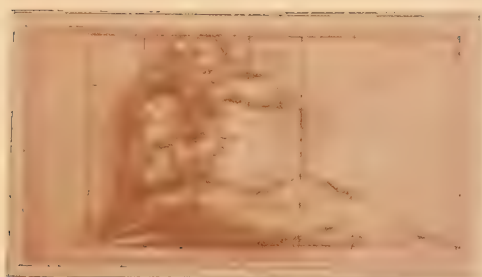
No. 35.





Part IV.

No. 30







Part IV.

No. 37





Part IV

No. 38





GIOTTO.

1276-1337.

**D**RAWING in pen and bistre. An old copy, perhaps as early as the latter half of the fourteenth century, of Giotto's *Navicella*, the famous mosaic that once adorned the courtyard of old St. Peter's.

'This was a truly marvellous work, well deserving its high reputation among all persons of taste.' \*

The subject is Christ walking on the waves. Conspicuous on the left is the figure of the man fishing, to which Vasari alludes, though, inaccurate as usual in little things, he describes him as in a standing posture.

To judge from the old inscription, the drawing seems to have been made *bond fide* as a copy. Its connection with Giotto must not, therefore, be pressed too closely, though, as an early and detailed record of one of his greatest works, it has a high value.

A similar copy of the *Navicella* is in the collection of M. Bonnat in Paris.

\* Vasari.







1276-1280. The story of the Resurrection, when the stone was rolled away from the tomb, is a subject of great importance in the history of the Christian Church. The figure of the Virgin Mary is mentioned in the text, as is the figure of the Angel. The scene is set in a rocky landscape, with a large building in the background. The illustration is a woodcut, and the text is in Latin.



GIOVANNI ANTONIO DA PORDENONE.

1483-1538.

PEN-DRAWING washed and heightened with white. A group of two prophets and a Sibyl with attendant angels. The figures are cast in that heroic mould of Pordenone, which we learn that even Titian admired to the point of envy, and the general effect, assisted by depth of shadow, is large and imposing.

Still, apart from the fact that Pordenone himself generally drew in chalk, there is a weakness in the finish of these swollen contours that points rather to a copy, perhaps of the school of Campi, than to a sketch.











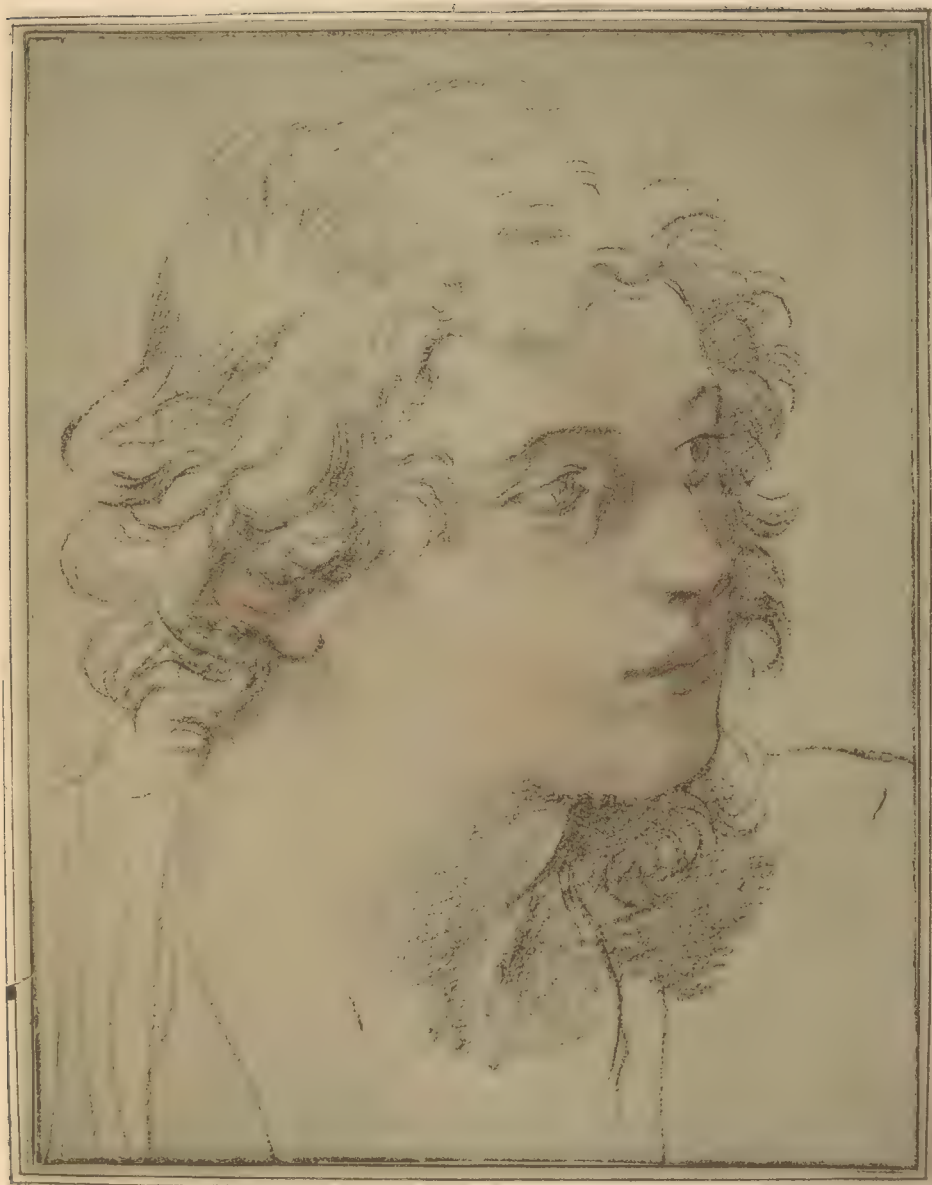
GUIDO RENI.

1574-1642.

**D**RAWING in red and black chalk of a youthful male head, slightly under life-size.

This is a drawing of no great power from the hand of a master perfectly content to keep, without enterprise or progress, within restricted and familiar limits. But, in spite of its weakness, it is not devoid of a general and obvious charm, which our ancestors valued for better reasons perhaps than are always given now for the opposite fashion of opinion.







GIOVANNI BATTISTA ZELOTTI.

1532-1592.

PEN-DRAWING touched with pigment. The Virgin and Child seated on clouds between St. Peter and (apparently) St. Paul, and surrounded by angels and cherubs.

The composition is laid out on the large lines of Paul Veronese, with whom it has been Zelotti's misfortune, in pictures as well as in drawings, to be generally confounded. There are the same ease and dash of movement and exuberance of life. But Zelotti has more of the sense and touch of the designer than of the pure colourist. He cannot trust himself to let go of outline and plunge, like Veronese, without preliminary, *in medias res*.

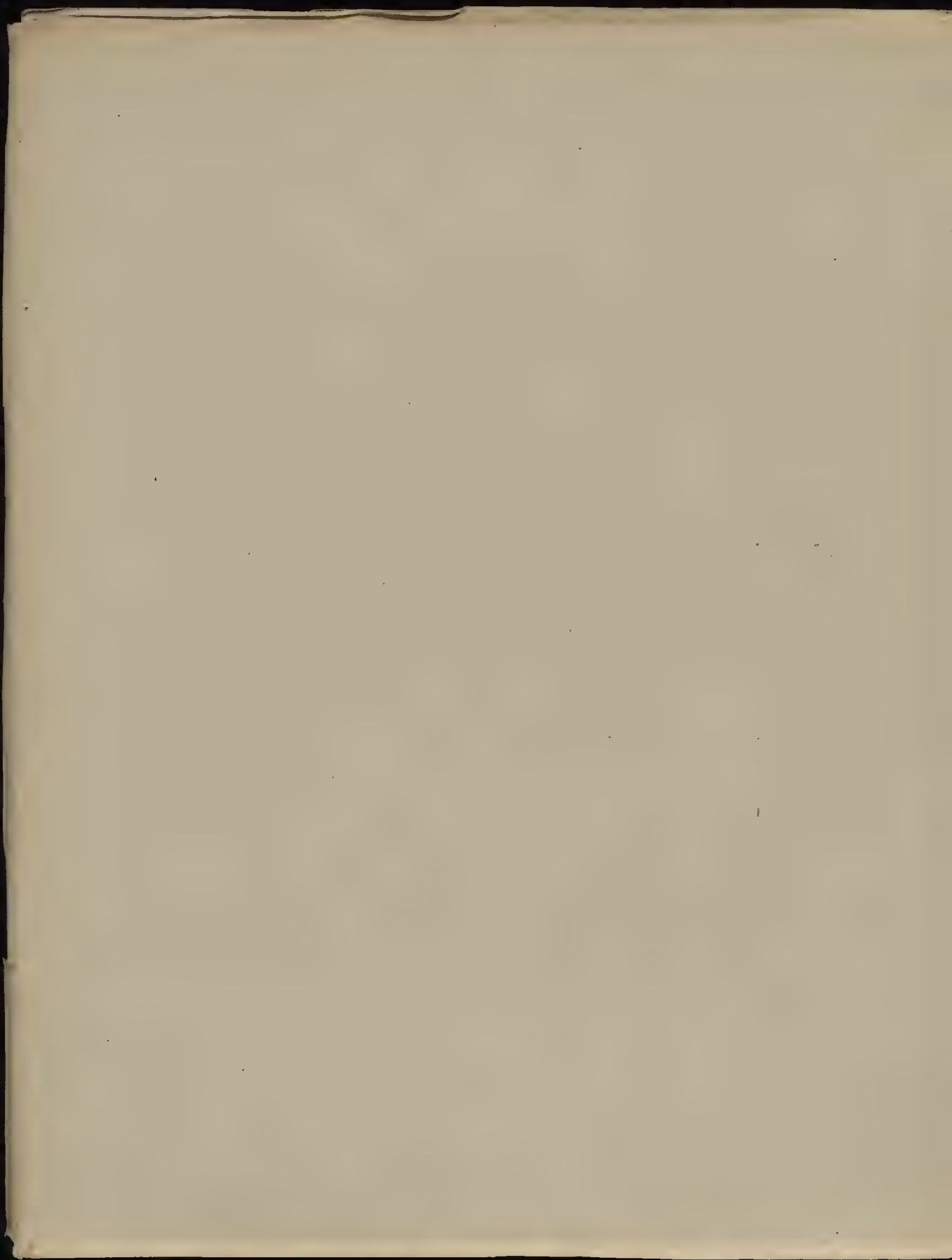












Part V.

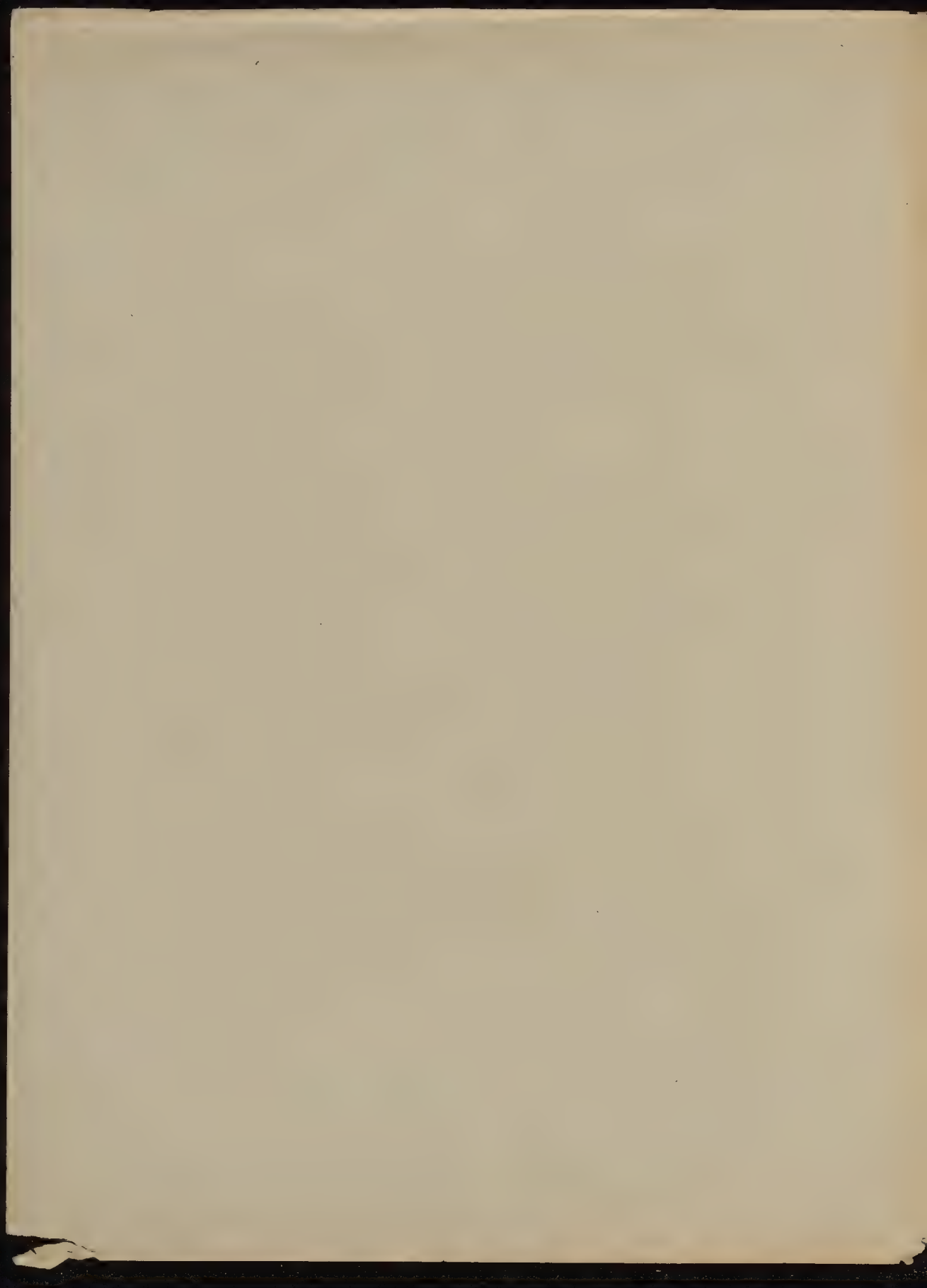
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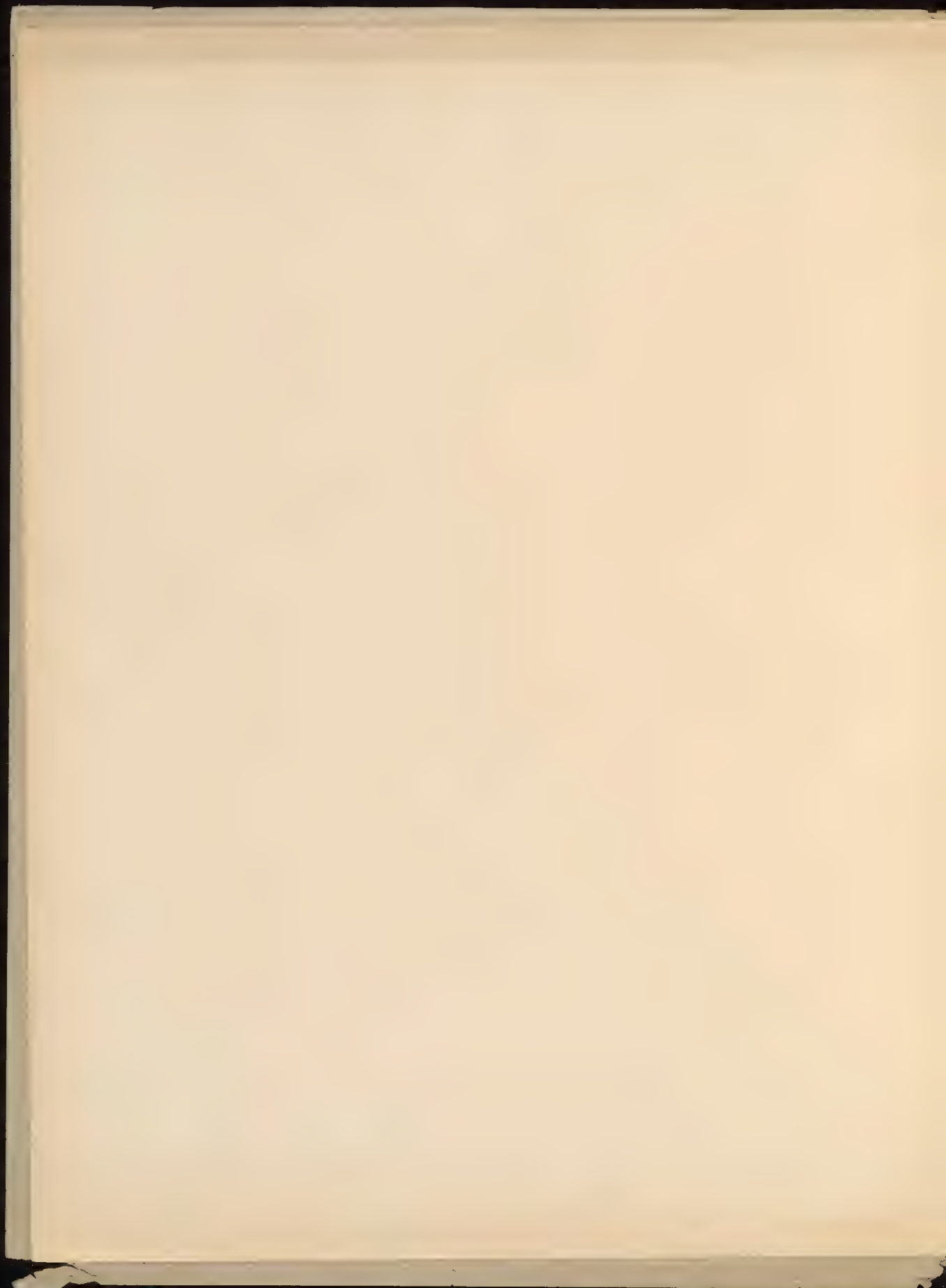
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1902.









ANNIBALE CARRACCI.

1560-1609.

**D**RAWING roughly sketched with the pen and coarsely blotched. A male figure, probably Narcissus, reclining on the steep bank of a pool under a large tree. In the background a vista of wood and mountains.

This drawing has all the easy vigour of a practised formularist. It is included here not so much upon its merits as in order to show the difference between Carracci and his Venetian models, with whom in landscape he is too often confounded. If their work is flower, here we have the fruit, in which a tradition set fast for nearly two hundred years, until it was at length revised on appeal to Nature.









PARMEGIANINO.

1504-1540.

**D**RAWING in red chalk of a woman in flowing drapery holding a child. This charming little study announces its author through the slender shape and sinuous double curve.













ANTONIO ALLEGRI, *called* CORREGGIO.

1494-1534.

RED CHALK. A trophy heaped up by Cupids and Satyrs out of the spoils and emblems of peace and war 'in wild variety.'

The drawing was evidently made for use in some detail of decoration. The execution is rapid, but masterly in the highest degree, and the forms point to one hand only.







ASCRIBED TO CORREGGIO.

**A**S much cannot be said for the drawing that follows, also ascribed to Correggio, but heavy in hand and clumsy in scheme.

The Virgin sits enthroned with the Child, who presents the ring to St. Catherine on the left. Behind, two angels draw aside the folds of a canopy. On the right, St. Margaret with the dragon at her feet. In front, the little St. John fondles the lamb.

There is nothing to recall Correggio or even his school, except, perhaps, the manner of expressing the features by dots. In the arrangement of the group we seem to catch a faint note of Lotto; but no master has been here, and it is even difficult to make out what particular style the draughtsman has had in view.









ROMANINO.

1485-1566.

PEN-DRAWING of a scene from classical history. A personage in all the fancy panoply of a Renaissance Roman addresses a king upon a throne, surrounded by courtiers and officers.

This drawing has none of the qualities of its obvious defects. The outlines are heavy without being forcible, and in the effort to be spirited the artist only betrays that he is impatient. In fact, the drawing is so far below all standards, that we should hesitate to ascribe it to a master such as Romanino was in a sense, if it were not for the reflection that colourists, when they lay down the brush and take the pen, are apt, so to speak, to lose the use of the right hand, and to be forced to work with the left.





Part V.





FEDERIGO BAROCCIO.

1528-1612.

PEN-DRAWING washed in red and white: The Last Supper. Baroccio here discards the tradition to which Leonardo gave its classical and culminating form, and tells the story in a way that would have astonished any one of the Evangelists. He has striven hard to make the scene impressive; but with simplicity and fidelity all the dramatic elements have disappeared—melted away in the pervading atmosphere of sentimental pietism.

This is the art of the seventeenth century, of which the main chance lies through an appeal to the emotions when reason has gone over to the opposite camp.







GIULIO ROMANO.

1492-1546.

**D**RAWING in pen and bistre: The hunt of the Calydonian boar. This study was probably made for some subordinate part of the decoration of the Palazzo del Te.

The figures are somewhat short, with the full, heavy build of the Roman school; but the artist has perfectly succeeded in rendering with a few well-poised strokes the momentary rush and hurry of the scene.

It has been supposed that Rubens touched the drawing, and the subject is one that would have demanded all his powers; but he had no fondness for the pen-and-ink medium, and it is hard to discover what should be referred to him here.









FRANCESCO PRIMATICCIO.

1504-1570.

**F**INISHED studies in red chalk for two of the series of frescoes in the Hall of Henri II. at Fontainebleau. The subjects are the Banquet of the Gods, when the apple of discord was thrown upon the table, and Vulcan forging the darts of Cupid.

We are better able to follow the master's intention from these magnificent drawings than from the frescoes themselves, which are now completely masked by restoration.

Born in Bologna and trained by Giulio Romano, Primaticcio was a true eclectic, and he shows himself in that light here. We observe the familiar pose of the hand and fingers that Michelangelo imported from antiquity into the artistic currency of Florence, and there is much in Primaticcio's handling of the chalk—smooth and neat as it is—that recalls Pontormo; while, lastly, the resemblances to Correggio are too close and frequent to be accidental.

Strangely enough in the mould of the figures there is not a trace of the influence of Giulio. Primaticcio seems to have devised his lengthy, slender type of form for himself.

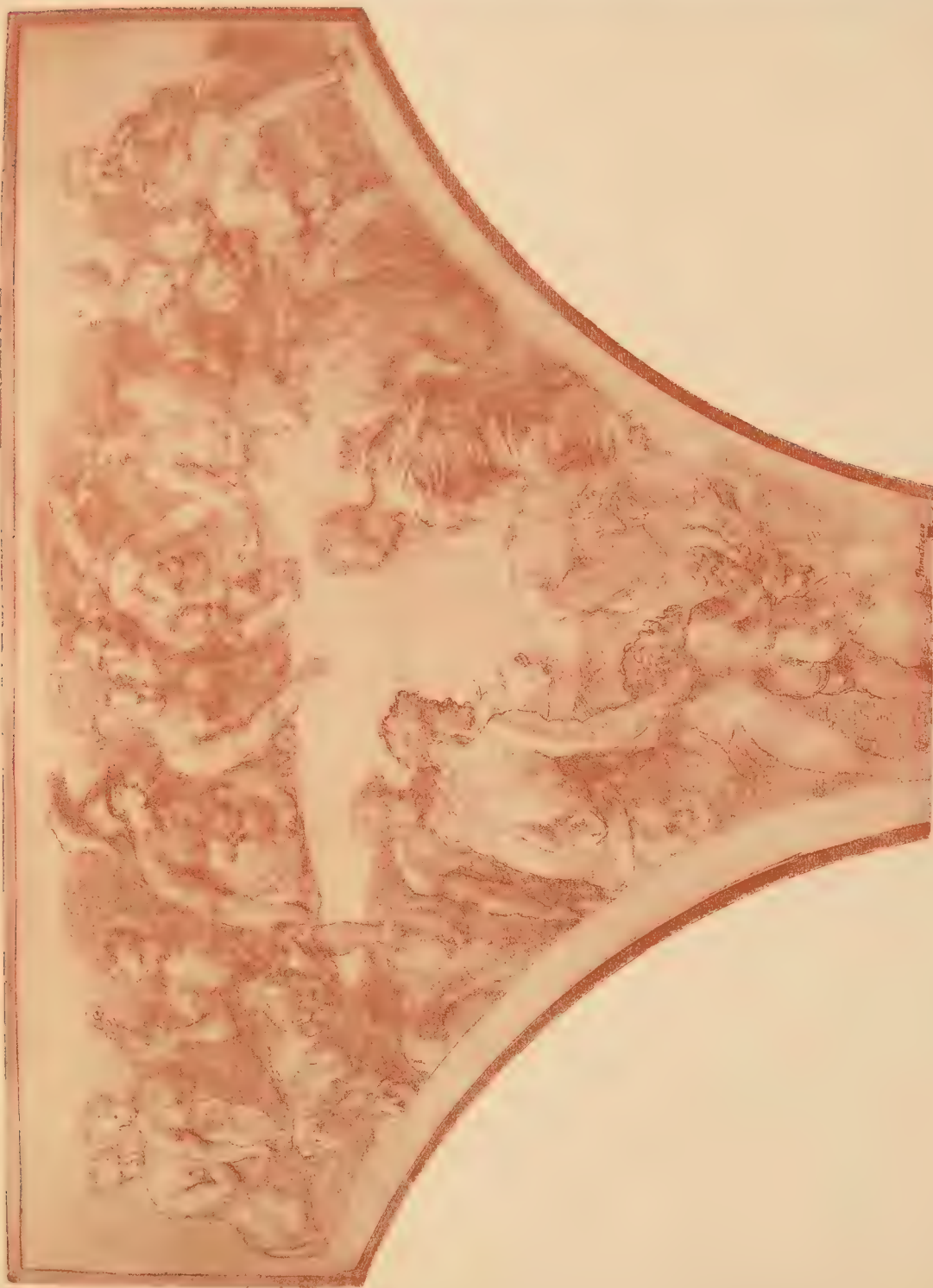


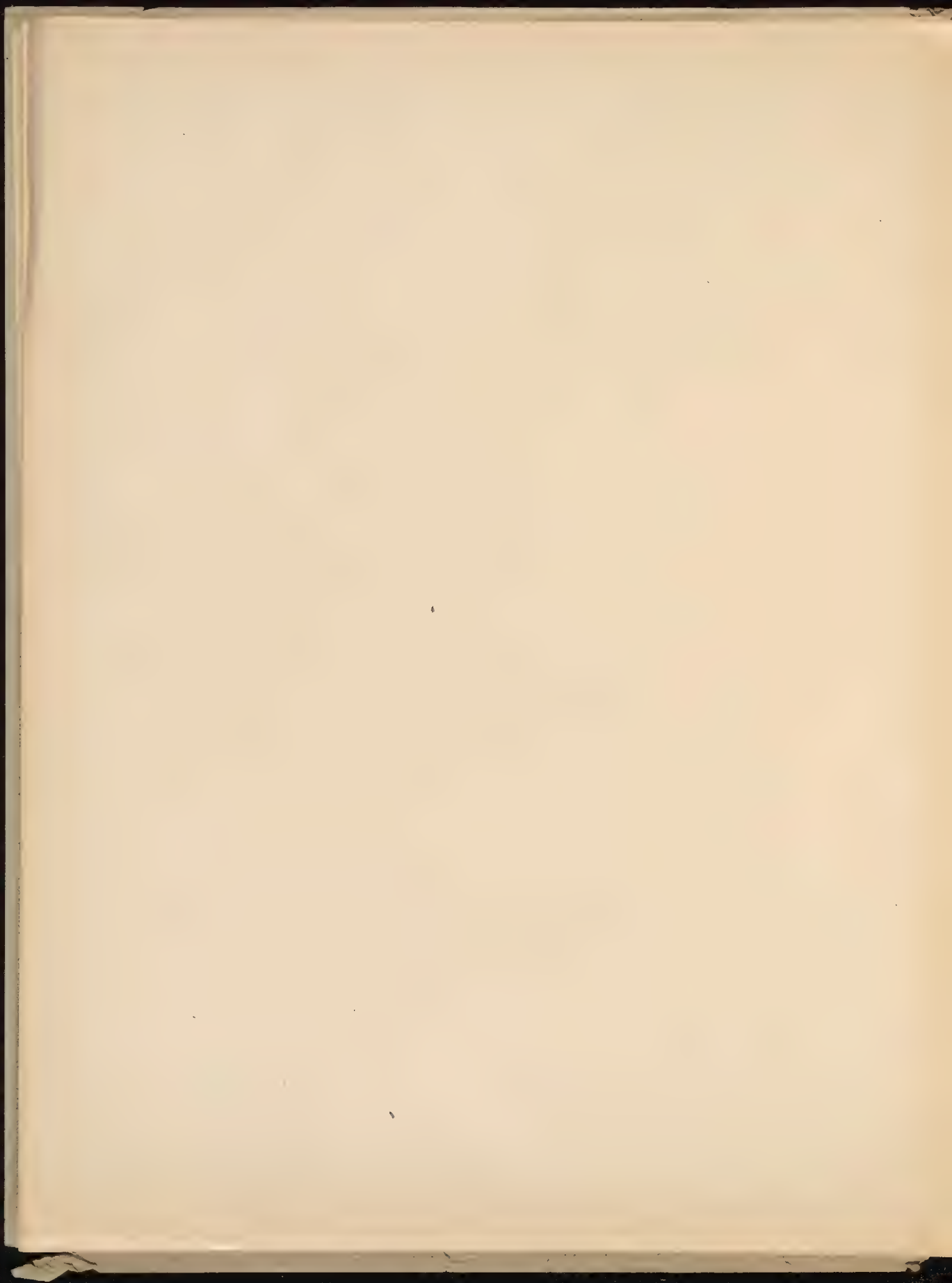




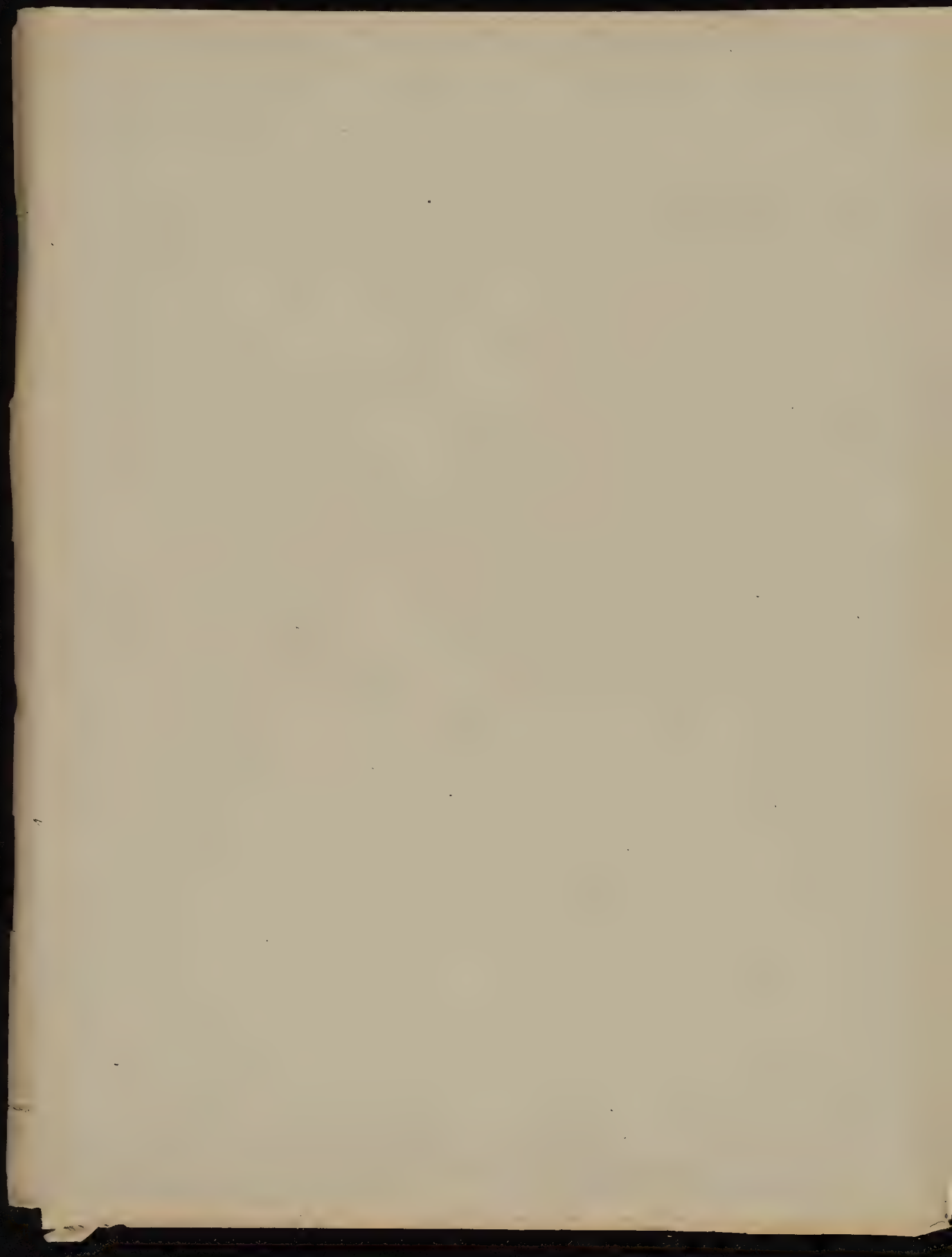












*Part VI.*

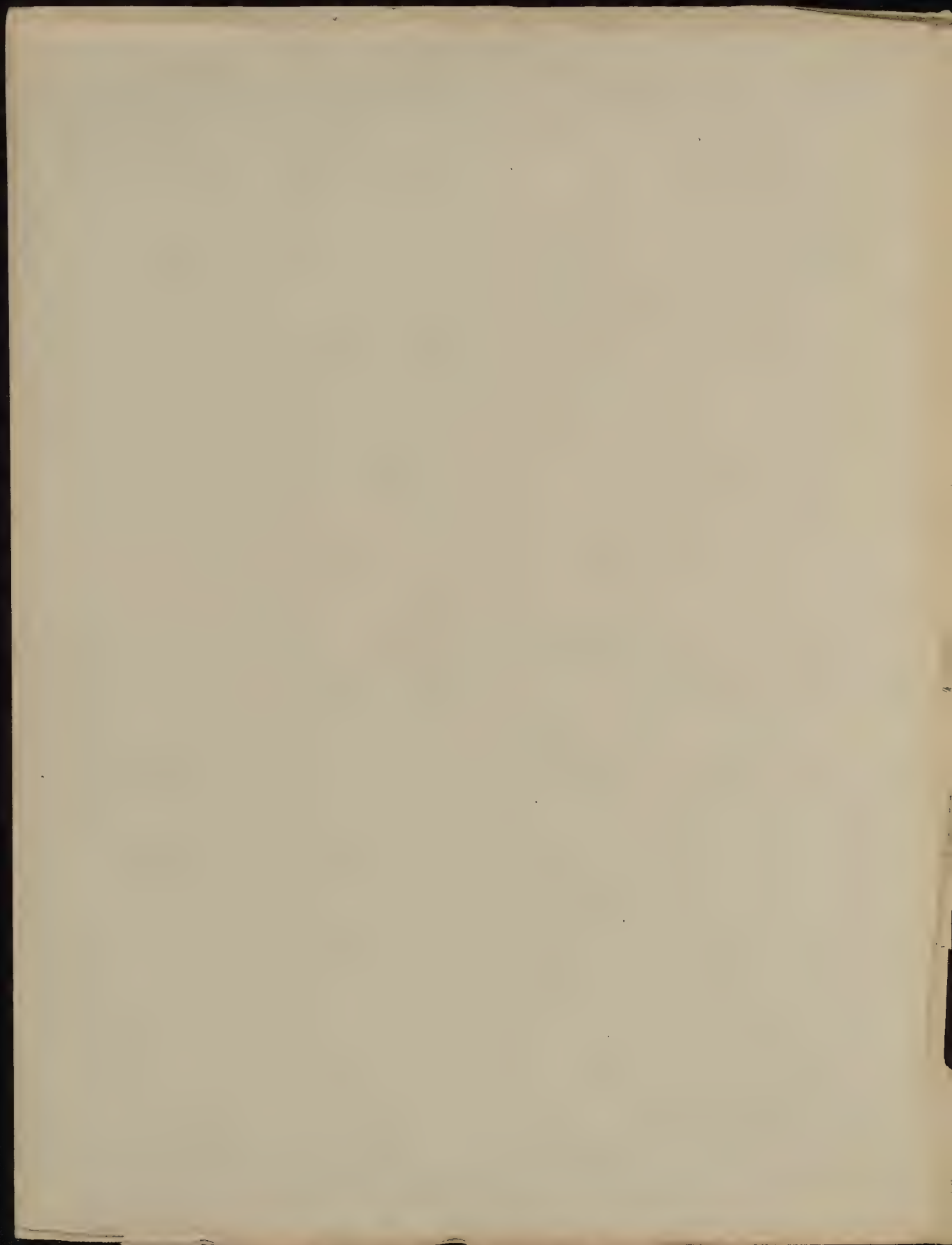
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VENETIAN SCHOOL.

**P**EN-DRAWING of two nude figures in a landscape, one of whom supports a celestial globe.

This drawing is Venetian, or, at any rate, meant as such, and a colourist with a pen in his hand was not always happy. If we are not justified in assuming that Campagnola at his worst was capable of this too, the drawing must be classed as a forgery, made probably to bear one of the great Venetian names.







## GIOVANNI DA VERONA (?).

*d. 1525.*

TINTED drawings of a pair of quails and a lute in perspective, cut out and mounted in a frame.

The old marginal note 'Udine' would lead us at first sight to think of Giovanni, the assistant of Raphael, who 'was most fond of drawing all manner of birds, and in a short time filled a book with them, so varied and beautiful that Raphael often took it up,' and who also dealt in 'the most natural musical instruments.'\*

But the drawings were obviously made for *intarsia*, and indeed the lute was one of the commonest stock-pieces with the workers in that line. We are strongly reminded of Giovanni da Verona, to whom the intarsia in the church of Monte Oliveto at Naples is attributed; but there is not enough to support a certainty in what many a workshop might easily have supplied.

\* Vasari.









ATTRIBUTED TO CORREGGIO.

DRAWING in red chalk of the Adoration of the Shepherds. There is a faint something in the arrangement of the group, in the building and the distant landscape, that suggests Correggio; but the technique has not his, or indeed any distinctive, quality.









PIETRO VANNUCCI, *called* PERUGINO.

1446-1524.

**D**RAWING in silver point heightened with white. A study for the figure of Mercury on the ceiling of the Cambio in Perugia.

The figure has the Umbrian bend which Perugino affected for all purposes, and its meagreness shows that his hand is more accustomed to the forms of Christian than to those of Pagan mythology.

The old attribution to Raffaelino is interesting, and suggests the comparison of this drawing with that reproduced by Morelli, in which Raffaelino has dealt in his own fashion with a similar theme.







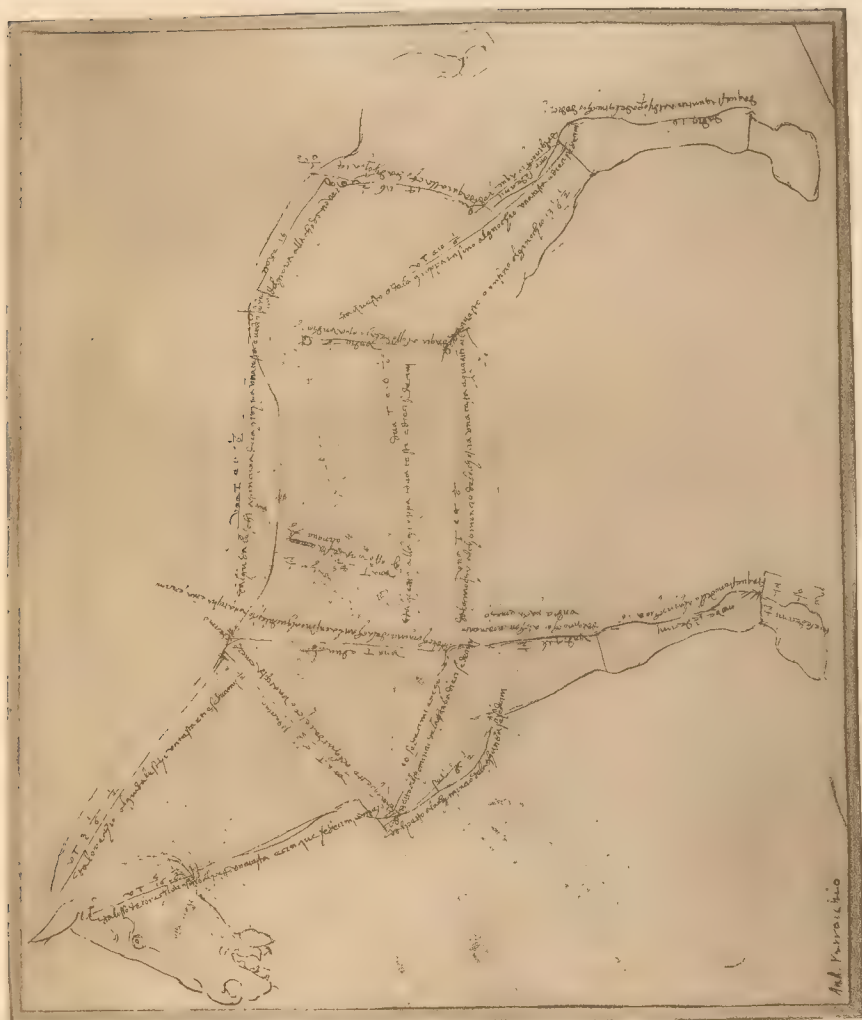
ATTRIBUTED TO VERROCCHIO.

**P**EN-DRAWING of a horse with the main lines of the anatomy marked and measured.

The attribution is plausible, in so far as Verrocchio when at work upon his Colossus must doubtless have made studies on this plan. But there is nothing to indicate his hand or that of any other master, and the writing and ciphering are not above suspicion.









ROMAN SCHOOL.

PEN-DRAWINGS, washed, and heightened with white. Allegorical representations of Justice and Liberality.

In the forms—degenerate and disguised as they are—we recognise a follower, but at a humble distance, of the later school of Raphael. The technique, with its sharp contrast of light and shade, resembles that of the earliest engravers in chiaroscuro, and it is in this circle, to all appearance, that the drawings were made.













AFTER FRA BARTOLOMMEO.

**S**TUDY in pen and bistre. The Virgin and Child with St. Joseph. This drawing is ascribed to Giovanni Bellini; but it is impossible to mistake the sweeping contours and broad masses of Fra Bartolommeo. Nevertheless, it can hardly be by him, for his pen-drawings mostly belong to his early time, when he worked with an almost timid minuteness and precision. When his style became 'ripe and over-ripe' as we have it here, he had learnt to sketch broadly and loosely in chalk.

The composition is taken from the picture of the Holy Family now in possession of Mr. Ludwig Mond.



No. 61.



Part VI.









AFTER LEONARDO DA VINCI.

COPY, outlined with the pen and heavily shaded, of two of the figures in Leonardo's celebrated Holy Family in the Louvre.

This is a good example of what happened to the luckless Milanese in the effort to keep up with the unattainable, incomprehensible Leonardo, 'voyaging through strange seas of thought alone.' The drawing is at least no worse than many a pictorial result of the same endeavour. There is a pervading opaque blackness about it that—if we must mention names—might point to D'Oggionno, for Ambrogio, the angelic dauber of the National Gallery, sinks—by the weight of documentary evidence deeper and deeper still.

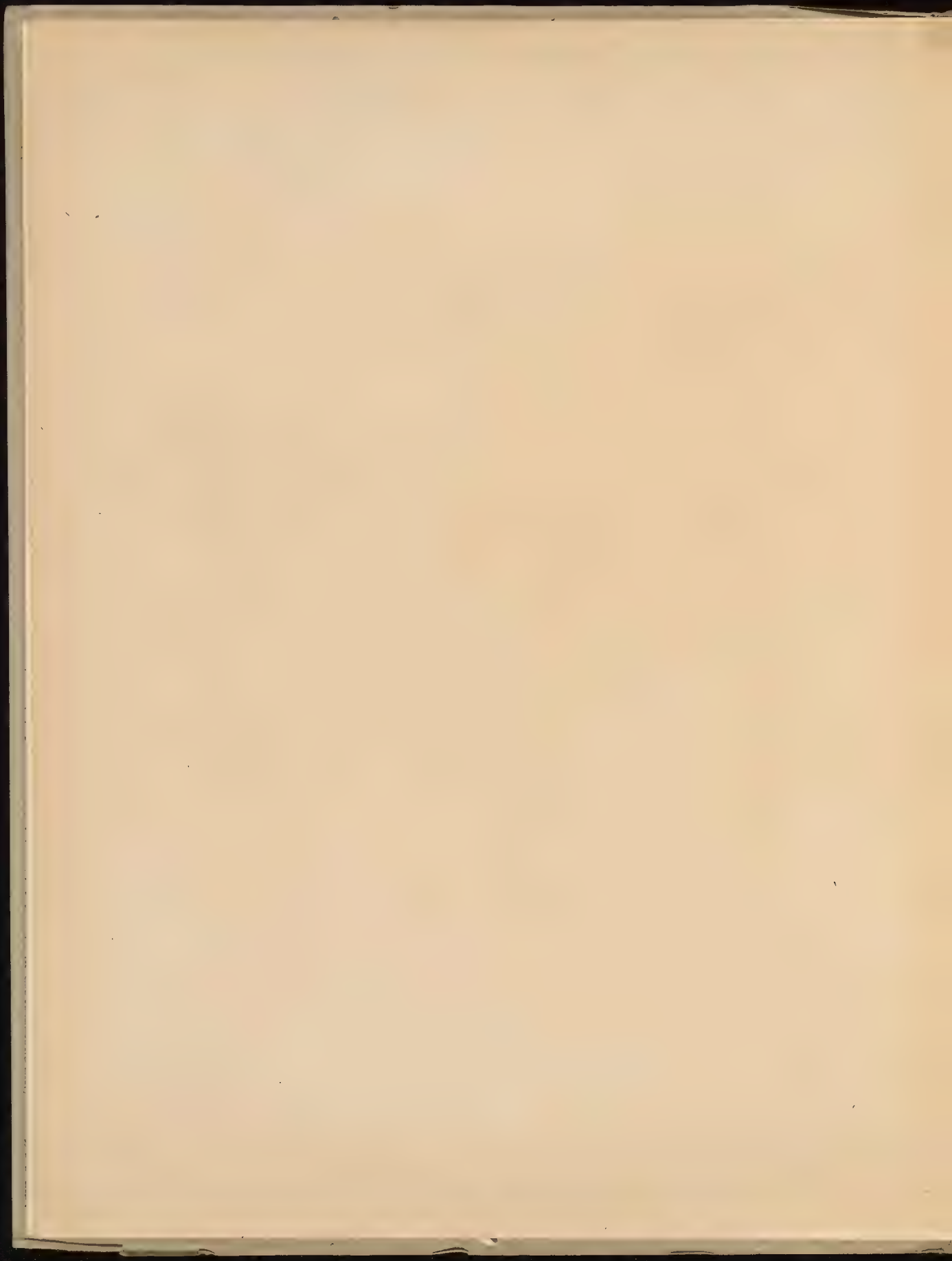
The red-chalk drawing is a copy—careful and not without a smooth prettiness of its own—of the Virgin's head in the cartoon at Burlington House.



Part VI

No 63.

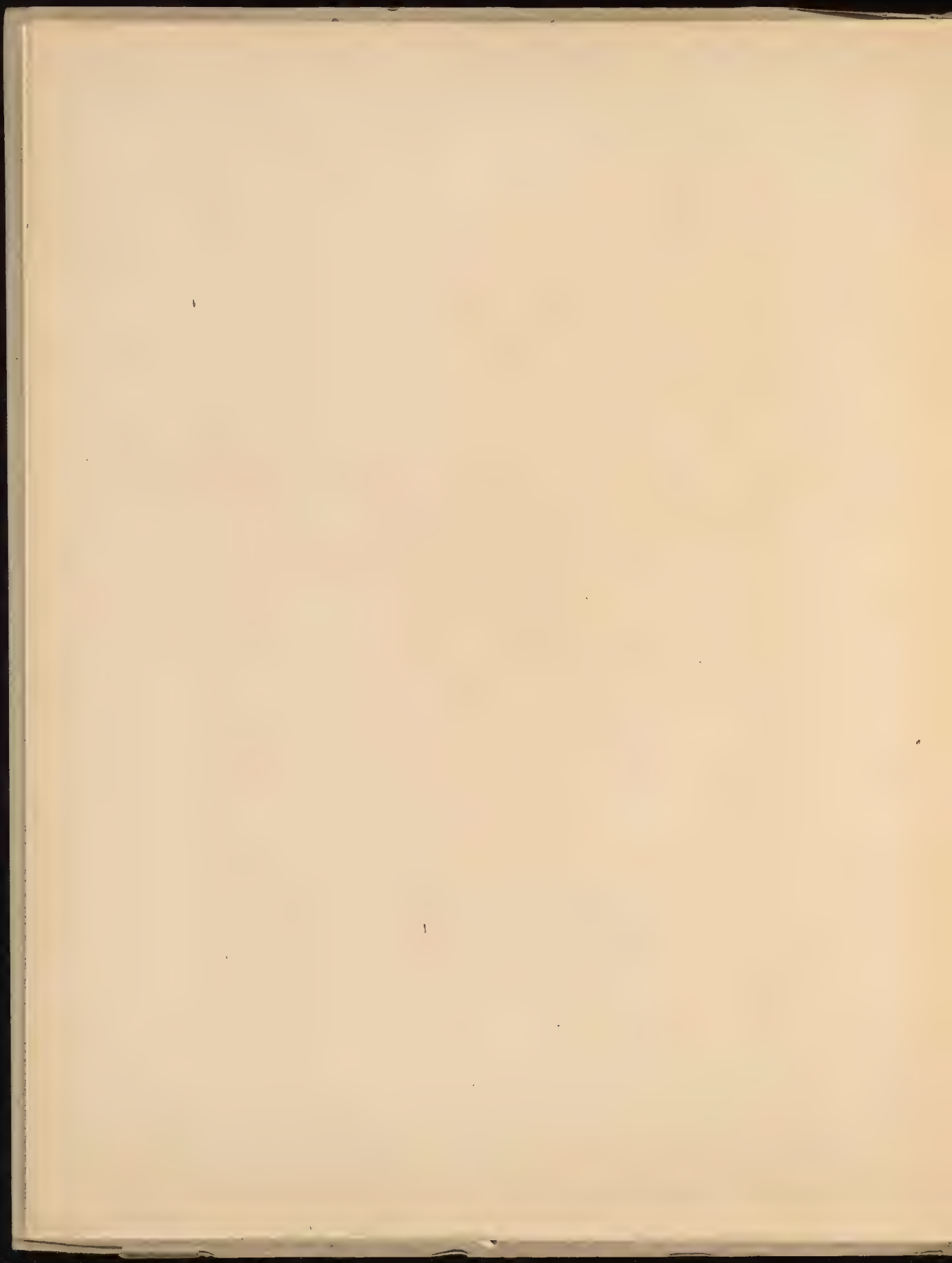










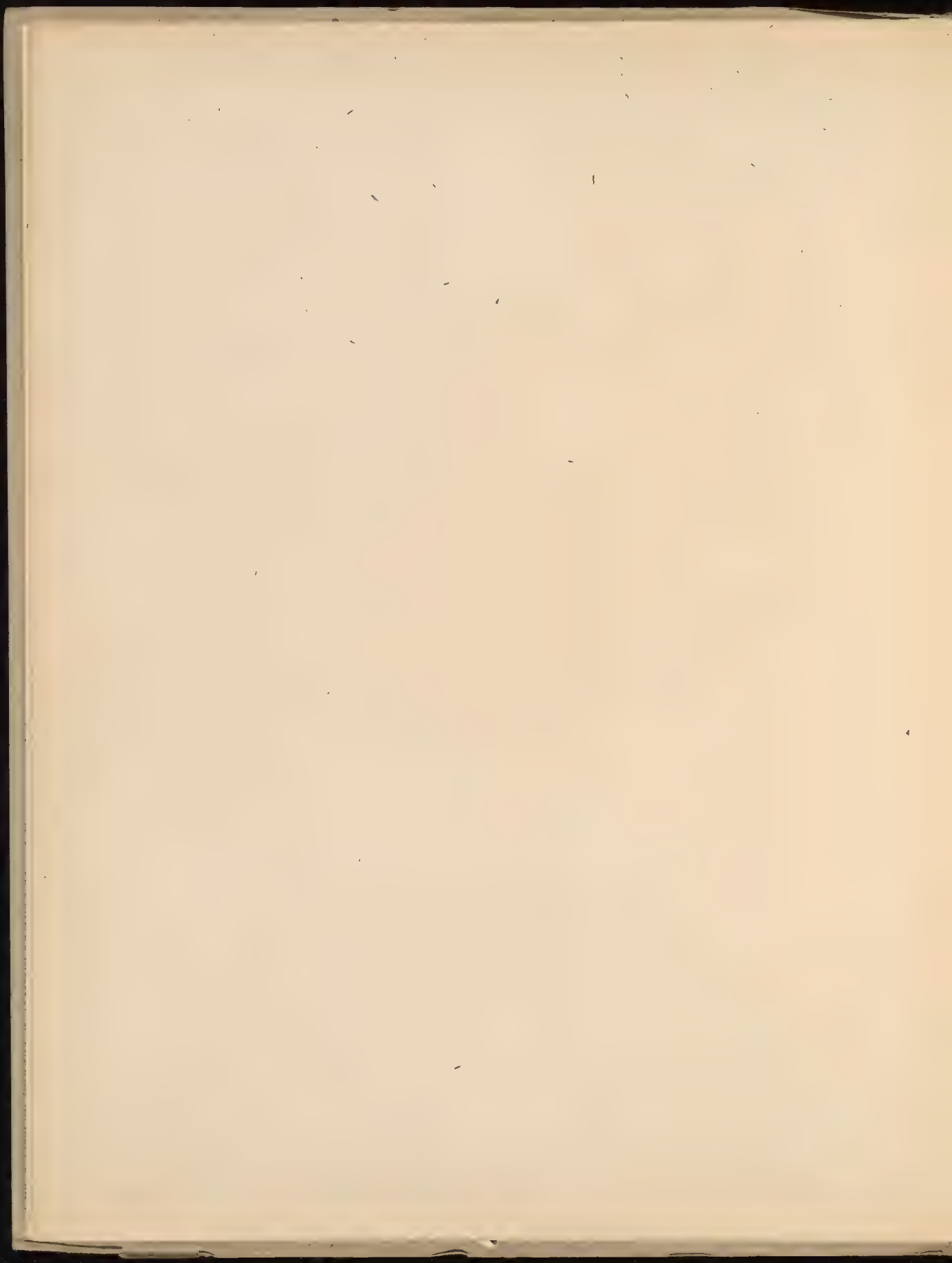


Part VI.

No. 95.



Adam & Eliza



ISAAC OLIVER.

THIS is a sheet of fancies in pen and sepia attributed to Isaac Oliver, the miniaturist.

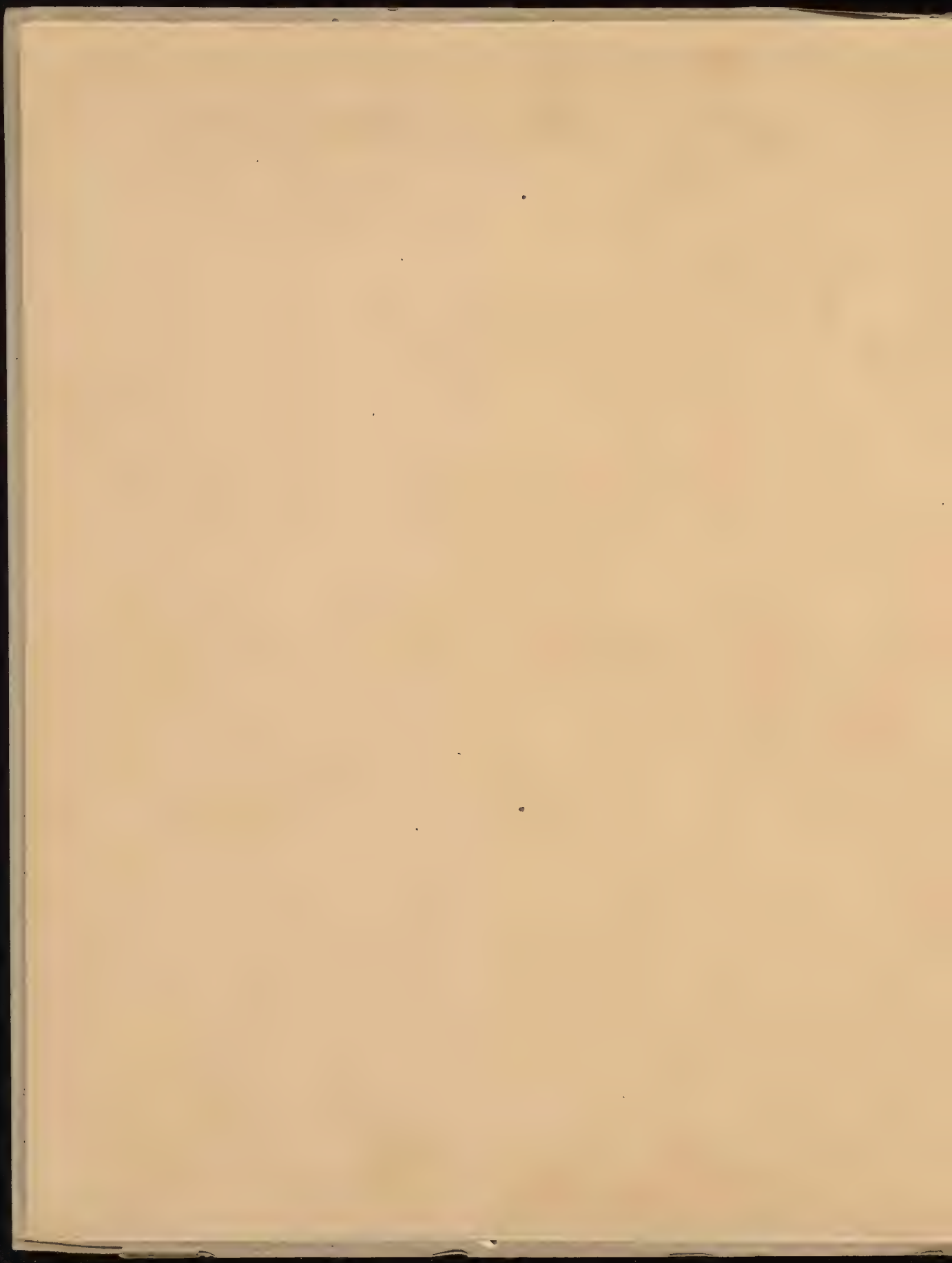
A painter in little, he has managed to retain both fluency and breadth. The lady with the lute, in particular, is touched in with a light, neat hand, and with something of the playful and yet finished grace of a contemporary lyric.



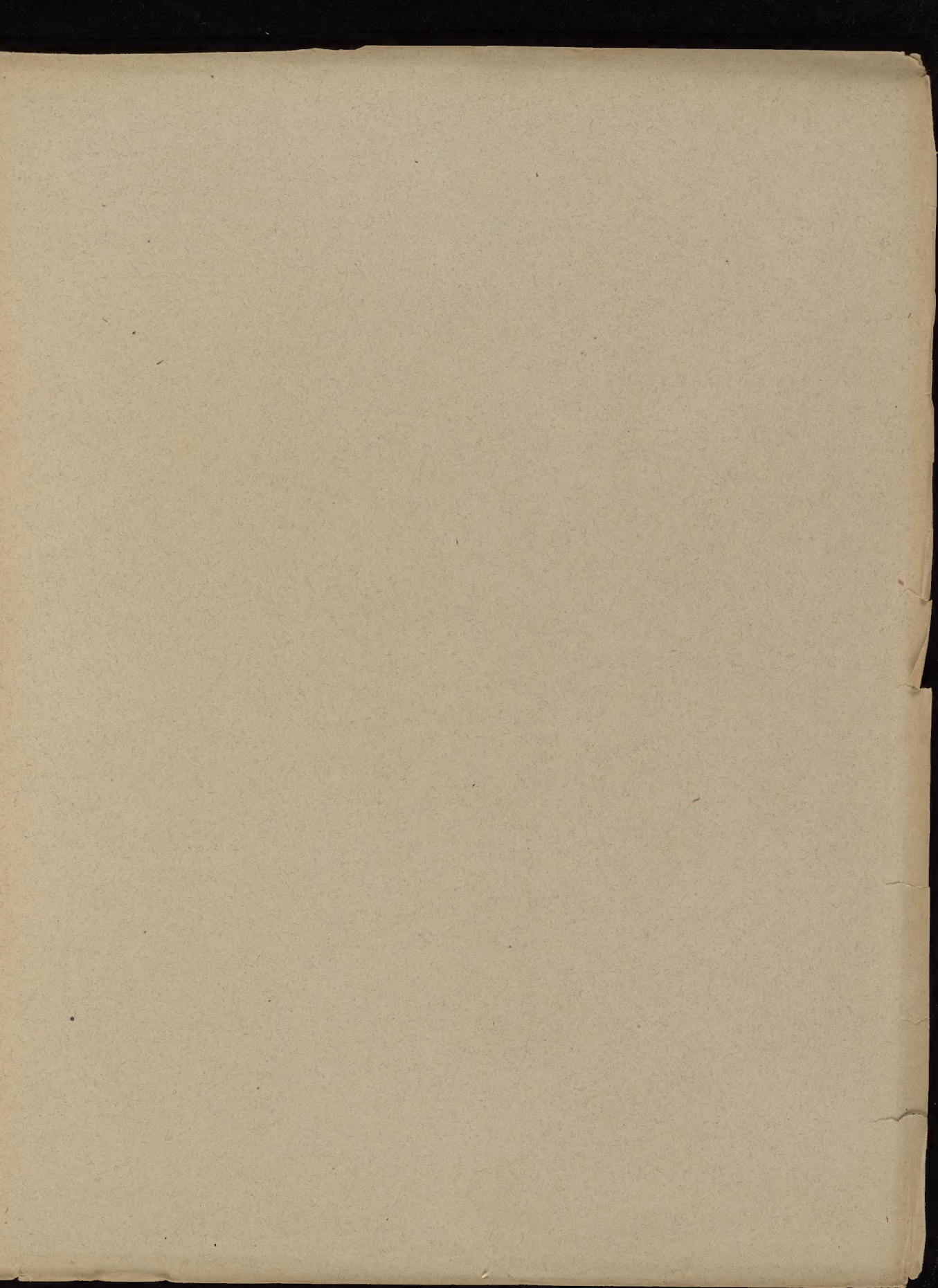
Part VI

No. 66.

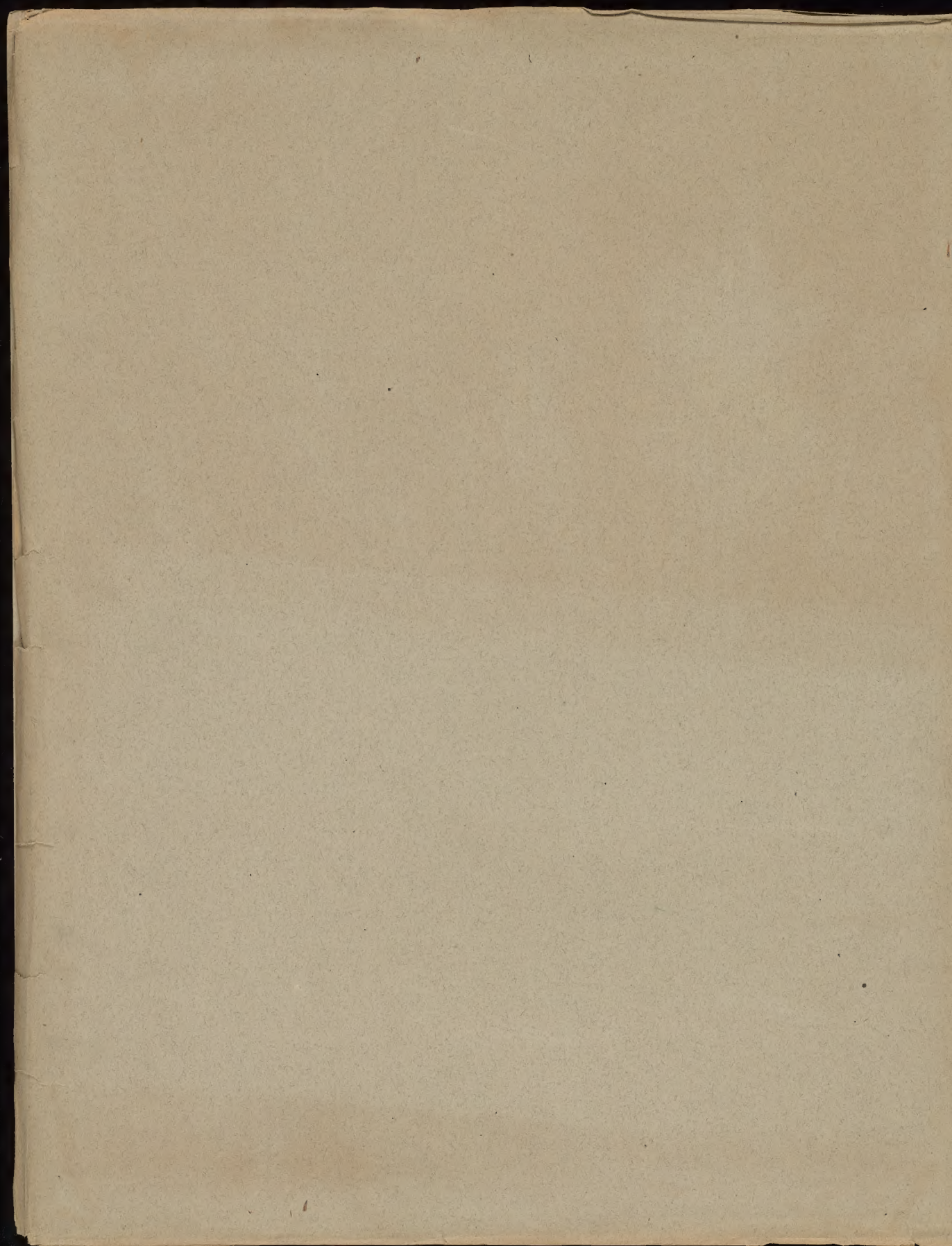














DRAWINGS  
BY  
THE OLD MASTER

IN THE COLLECTION OF THE  
EARL OF PEMBROKE AND MONTGOMERY  
AT  
WILTON HOUSE.

*With Text, explanatory and critical, by S. ARTHUR STRONG.*





